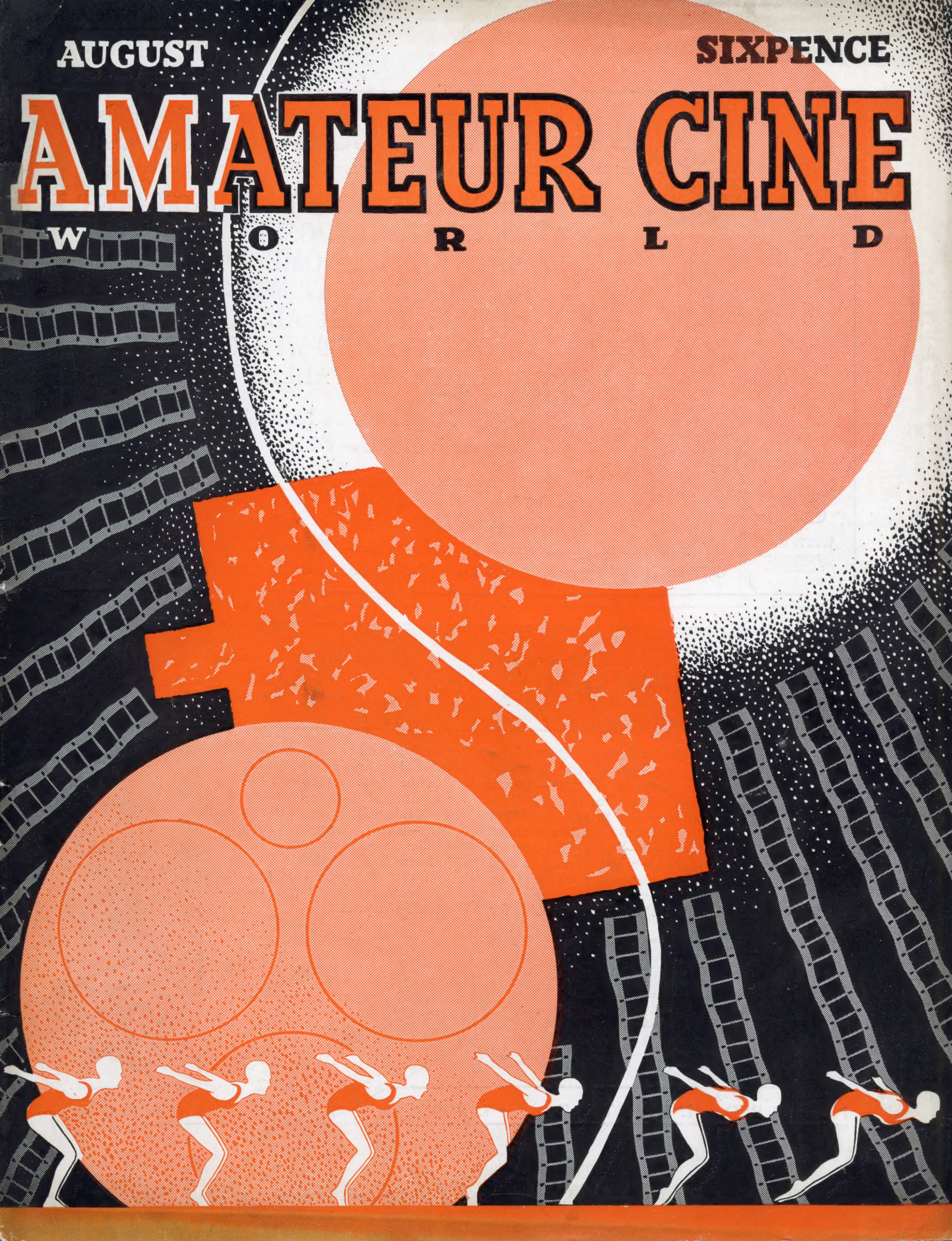


AUGUST

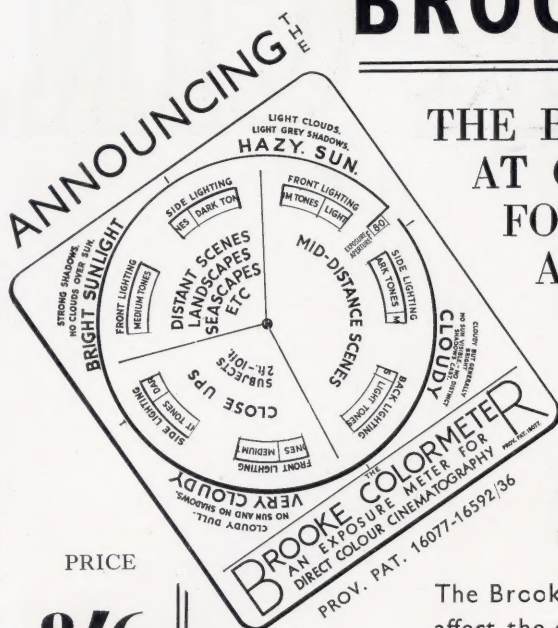
SIXPENCE

AMATEUR CINE

W O R L D



BROOKE COLORMETER



PRICE

8/6

WITH CASE

POSTAGE
3d. EXTRA

J.E.P.

THE BROOKE COLORMETER INDICATES
AT ONCE THE EXPOSURE APERTURE
FOR "KODACHROME FILM" FOR
ALL SUBJECTS AT WHATEVER DISTANCE
UNDER ALL CONDITIONS
OF DAYLIGHT WITHOUT REFERENCE
TO TABLES OR CHARTS

**ONE TURN OF A SINGLE DIAL
GIVES YOU THE ANSWER**

The Brooke Colormeter compensates for all those conditions known to affect the exposure in colour work, i.e., the distance of the subject, the colour tones of the subject and the type and strength of the prevailing light.

LET THE BROOKE COLORMETER BE YOUR GUIDE—IT WILL QUICKLY SAVE ITS COST
ORDER NOW from **S. MARSON LTD., 10, PRIMROSE HILL ST., COVENTRY**

PERFECTION *in* PROJECTION

Above all the important factors of the modern cine film—speed, latitude, toughness, fineness of grain—stands projection quality. For brilliant high-lights and shadows of rich blackness "clean" emulsion—emulsion without any residual veil—and a truly transparent film base are the first and final essentials. In these qualities Selo Cine Film is unsurpassed.

Its film base is tinted slightly blue for

two definite reasons. A most valuable anti-halo influence is effected thereby in shooting the picture; in showing the finished film it corrects the unavoidable yellowness of the projection light—making screen highlights of brilliant whiteness.

In fineness of grain Selo Cine Film is of such superb quality that pictures can be projected on large screens to needle-sharpness.

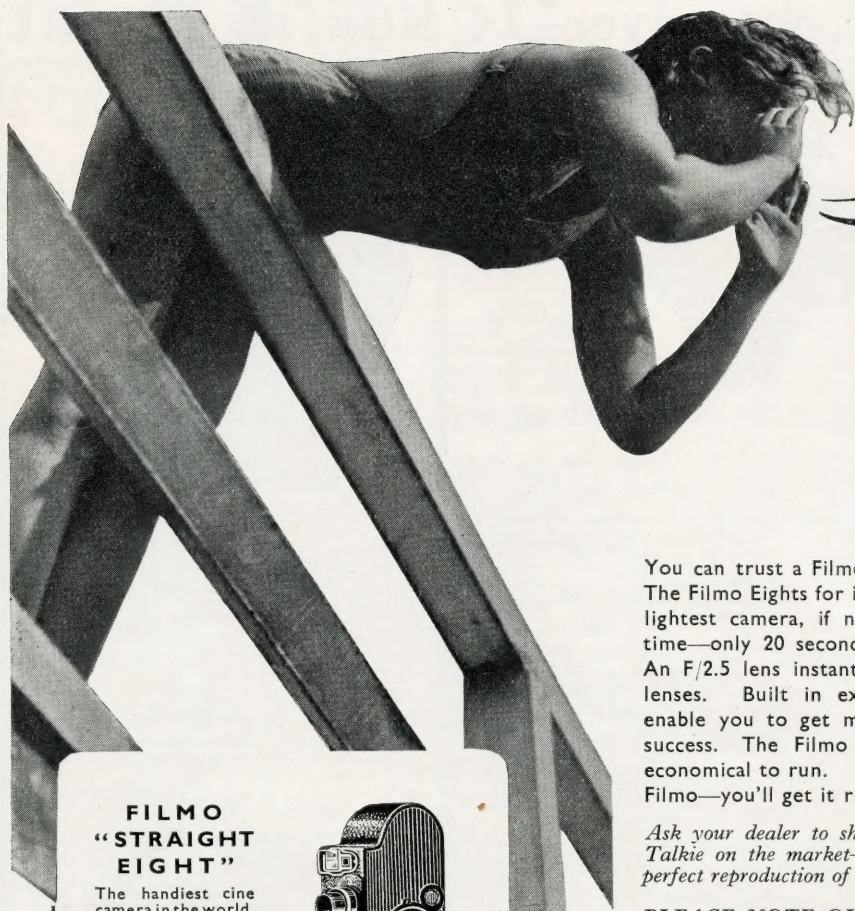
SELO
16 mm. PANCHROMATIC
REVERSAL Safety CINE FILM

Made in England by

ILFORD LIMITED, ILFORD,

LONDON.





"Bob,
quick,
bring the
Filmo!"

FILMO "STRAIGHT EIGHT"

The handiest cine camera in the world. Fool proof daylight loading. Alarm sounds when 30 ft. spool of film is exposed. Brilliant viewfinder. Four film speeds.

£19 15 0



FILMO "DOUBLE EIGHT"

Recently added to the Filmo range. Takes 16mm. film but only exposes half the width at a time. Similar in appearance to the "Straight 8," but is slightly thicker. Complete with case.

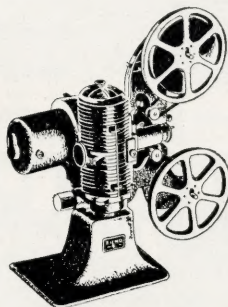
£22 10 0



FILMO EIGHT PROJECTOR

400 watt illumination. Easy threading. Pilot light and adjustable tilt. Aerotype cooling. Takes 200 ft. of 8mm. film. Sturdy carrying case with room for extra reels.

£41



You can trust a Filmo to bring home those precious holiday shots. The Filmo Eights for instance—made for shots such as this. Smallest, lightest camera, if necessary, can be used in one hand. Loading time—only 20 seconds. No sprockets to thread, no loops to form. An F/2.5 lens instantly interchangeable with telephoto and speed lenses. Built in exposure chart, complete and accurate, will enable you to get many such shots where time is the essence of success. The Filmo Eights have real quality and are the most economical to run. Whether you use 8 or 16mm.. see that it's Filmo—you'll get it right with Filmo.

Ask your dealer to show you the New Filmosound—the finest Home Talkie on the market—new and novel design—complete in one case—perfect reproduction of sound and picture. £138.

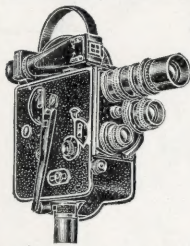
PLEASE NOTE OUR NEW ADDRESS:—

BELL & HOWELL CO. LTD.
13 & 14, GT. CASTLE ST., OXFORD CIRCUS,
LONDON, W.1.

'Phone : Langham 3988/9.



EASIER TERMS than ever—24 MONTHS TO PAY

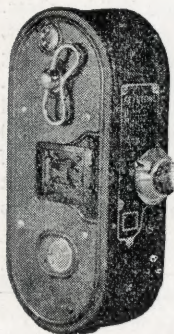


The PAILLARD CINE CAMERA

Now has
**PRISMATIC
FOCUSING**
and many other
outstanding
features

VERY QUICK SELF-THREADING DEVICE for 50ft. or 100ft. film. Interchangeable lens mount, variable speeds, 8 to 64 pictures per second. Single picture device. Audible footage indicator. Unique turret head movement, specially designed to obviate protruding parts when carried. Time and instantaneous exposures (1/10th to 1/100th sec.). Movable tri-focal finder, with Parallax correction. Forward and reverse action.

Model H16 for 16mm. . . . £55 0 0
" HJ " 9.5mm. . . . £55 0 0
24 Monthly Payments of £2 10 5



The Real POCKET CINE CAMERA

The 8mm.

KEYSTONE

Simple and efficient, economical in use. Every necessary movement, interchangeable lenses, 3 speeds, direct vision finder, visible footage indicator, exposure guide.

With f/3.5 lens £10 10 0
12 monthly payments of 18/5

With f/1.9 lens £16 16 0
24 monthly payments of 15/5

1 1/2 in. Telephoto lens £4 4 0
12 monthly payments of 7/5

New 500-watt. 16mm.

KEYSTONE PROJECTOR

£25

MODEL I.

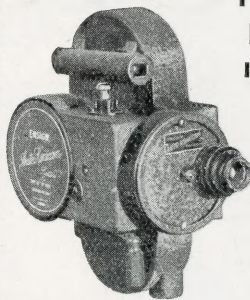
2in. f/1.6 projection lens, motor drive, reverse movement, still pictures, 500 watt lamp. Perfected optical system, double claw geared rewind, tilting adjustment. Fan cooled. £25 0 0
or 24 monthly payments of £1 2 11

MODEL II.

2in. Projection lens, motor drive, 300 watt lamp, geared rewind, tilting adjustment, Clarostat control. £14 14 0
or 24 monthly payments of 13/6

MODEL III.

2in. Projection lens, motor drive, simple threading, 200 watt lamp, Clarostat control. £12 12 0
or 24 monthly payments of 11/7



THE ENSIGN KINECAM

16mm. Camera

The Autokinecam has 3 speeds, normal, slow and slow motion. Direct finder, hand crank for dissolves, complete in case.

With 3.5 Dallmeyer F1 x Focus £13 13 0
24 monthly payments of 12/7

With 2.8 Cinar lens (Focussing) and Axial finder £18 18 0

24 monthly payments of 17/4

With f/1.5 Dallmeyer Speed Cinar and Axial finder £25 0 0

24 monthly payments of £1 2 11

ENSIGN DE LUXE MODEL KINECAM with turret front Axial finder, 5 speeds, rotating finder and complete in leather case.

With 2.8 Taylor Hobson Cinar £45 0 0

24 monthly payments of £2 1 3

With f/1.5 Dallmeyer Speed Cinar £50 0 0

24 monthly payments of £2 5 10

DALLMEYER LENSES for all Cine occasions

1in. f/1.5 Dallmeyer Speed Anastigmat £10 0 0

12 monthly payments of 17/6

2in. f/1.5 Dallmeyer Speed Anastigmat £16 0 0

24 monthly payments of 14/8

3in. f/3.5 Dallmeyer Anastigmat £9 4 0

12 monthly payments of 16/2

3in. f/1.5 Dallmeyer Speed Anastigmat £20 0 0

24 monthly payments of 18/4

20mm. f/1.5 Dallmeyer Speed Anastigmat £10 0 0

12 monthly payments of 18/5



VAUXHALL Cine Film

"AMATEUR CINE WORLD" says:

"Vauxhall 9.5mm. film is of excellent quality, with fine grain and good gradation and quite apart from it being a good film it is sold at the very attractive price of 2/3 for 30ft., or, if purchased with processing rights, for 4/-. There is thus a saving of 4d. and 7d. respectively for a 30ft. reel."

9.5-mm. PRICES

2/3 per 30 feet or inclusive of Processing Rights 4/-

500 H. & D. Ortho Reversible

16-mm. PRICES

6/6 per 50 feet, or inclusive of Processing Rights 9/6

12/- per 100 feet, or inclusive of Processing Rights 17/-

600 H. & D. Ortho Reversible.

THE NEW "AVO"

MODEL II

£3.3.0

ONLY

Leather case 5/- extra



YOURS FOR 5/8 down and 11 similar monthly payments.

IMMEDIATE DELIVERY GUARANTEED

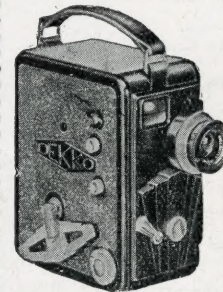
We are THE Exposure Meter Specialists and are in a position to offer a MUCH HIGHER ALLOWANCE on your old meter than you will obtain elsewhere.

The new Model II "AVO" is definitely the SIMPLEST and MOST SENSITIVE photo-electric cell meter ever produced.

Features of the New Model II:—

- Supersensitive photo-electric cell exposure reading up to 60 secs. (against 5 secs. on previous model).
- More robust in construction (almost entirely metal casing).
- Much smaller (measures 2 1/2 x 2 1/2 x 1 in).
- Equally suitable for Still and Cine cameras.
- Unique method of exposure indication.

NEW IMPROVED DEKKO



Entirely re-designed gate, fitted with rollers top and bottom, film jamming entirely eliminated with this new model.

We are in a position to make you an exceptionally liberal offer for your Pathe Motocamera or Coronet cine camera in exchange for a new Dekko.

Prices of new models fitted with:—

F/3.5 Dallmeyer Anastigmat. Yours for 12s. 1d. and 11 similar monthly payments, or £6 18s. 6d. cash.

F/2.5 Taylor-Hobson. Yours for 13s. 8d. and 11 similar monthly payments, or £7 16s. 6d. cash.

*F/2.8 Taylor-Hobson. Yours for 16s. 3d. and 11 similar monthly payments, or £9 6s. 6d. cash.

*F/1.9 Dallmeyer or Ross. Yours for 19s. and 11 similar monthly payments, or £10 18s. 6d. cash.

*F/1.5 Dallmeyer Speed Anastigmat. Yours for 27s. 1d. and 11 similar monthly payments, or £15 10s. cash.

*Focussing Lens Models—specially recommended

THE CAMERA COMPANY

320. Vauxhall Bridge Road. Victoria, S.W.1.

ONE MINUTE FROM VICTORIA STATION

TELEPHONE: VICTORIA 2977

HOURS OF BUSINESS 9 a.m. to 7 p.m.
MONDAY TO SATURDAY

AMATEUR CINE

VOL III.

WORLD

No. 5.

SIXPENCE EVERY MONTH

Address all communications to
AMATEUR CINE WORLD,
Link House, 4-8, Greville Street,
London, E.C.1.

AUGUST, 1936

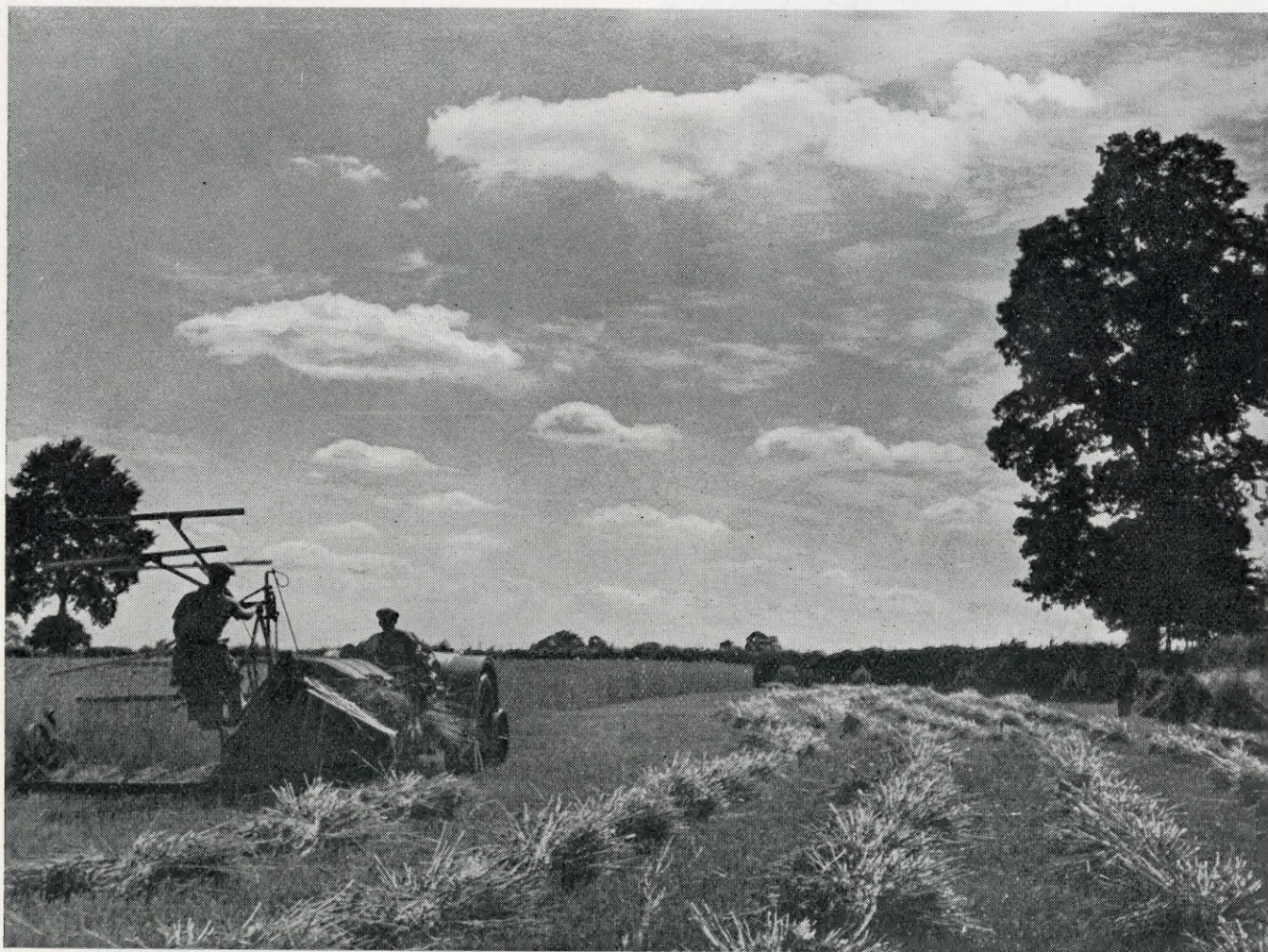
Published July 15th

ADVERTISEMENT RATES SENT ON APPLICATION

The Advertisement Manager reserves the right to refuse or suspend any advertisement at any time without assigning any reason therefor.

Devoted to the interests of all Amateur Cinematographers throughout the World

Subscription Rates.
United Kingdom and Dominions
3 months 1s. 10½d.
6 " 3s. 9d.
12 " 7s. 6d.
Foreign 8s. 6d. Post Free



Scenes on the farm make excellent cine material, but choose your shots carefully and be sure to include some sequences of young animals.

PRINCIPAL CONTENTS

THE EDITOR TO HIS READERS 213	TRICK EFFECTS TO ENLIVEN YOUR FILM .. 221	HISTORY ON THE SCREEN 231
THE HIGH-LIGHT 'REVOLUTION': A Statement by P. C. Smethurst and S. S. Francis 214	By H. A. V. Bulleid 221	OUR CRITICS REVIEW READERS' FILMS .. 232
GETTING HUMOUR INTO YOUR FILMS .. 217	FILM PRODUCTION FOR AMATEURS. V. PRODUCTION BEGINS. By Andrew Buchanan 224	WHAT THE SOCIETIES ARE DOING .. 243
By Alex Strasser 217	SUGGESTION AND ECONOMY IN EFFECT .. 229	WHAT'S NEW IN APPARATUS AND IDEAS 249
	By A. Vesselo 229	READERS' PRIZE-WINNING HINTS .. 250
		YOUR PROBLEMS SOLVED 251



It's Easy to make good pictures with a **DEKKO**

The Dekko Camera is simple to use yet so comprehensive in its scope that good pictures can be made easily under nearly every condition. The speed control (from 8 to 64 frames per second) enables the user to indulge in real slow-motion (rock-steady pictures too) and to drop to 8 frames per second for speeding up action or counteracting bad lighting conditions. With a f/1.9 lens pictures can be made all the year round. The selector allows for single frame exposures (for animation, etc.), normal and continuous running. The optical direct-vision viewfinder is very close to the lens to ensure accuracy. Ask your dealer to show you this handsome and versatile camera.

THE DEKKO 9.5 mm. CAMERA complete with

	f	s.	d.
f/3.5 fixed focus	6	18	6
f/2.5 fixed focus	7	16	6
f/2.8 micrometer focussing ..	9	6	6
f/2.9 micrometer focussing ..	9	6	6
f/1.9 micrometer focussing ..	10	18	6
f/1.5 micrometer focussing ..	15	10	0



The new gate is fitted with rollers through which the film glides smoothly with never a jam or a scratch. The re-designed shoe contributes greatly to the smooth even passage of the film. All the new Dekko cameras are fitted with these and other improvements.

DEKKO

9.5 mm.

CAMERA

CAMERAS LTD., SLOUGH, BUCKS.

LONDON OFFICE: 118, WARDOUR STREET, W.1.

(Telephone Gerrard 6891).

Call for demonstration of Dekko 9.5 apparatus. No obligation.

THE EDITOR to his READERS

THIS is the time of year when cine cameras are whirring most busily. August is, without doubt, the high-water mark of the cine season. I use the term "high-water" designedly, because if the vagaries of the English summer, which make it so attractive to the foreigner and so repellent to we who cannot appreciate them from a distance, continue, it seems that the movie maker may expect a certain amount of dull weather. But this should not deter the keen cameraman. Waiting for the sun is not a good practice. Naturally one gets more pleasing effects in glowing sunshine but it also presents its own problems. There is, for instance, the need for reflectors, particularly in close-ups. They are not used half as much as they should be; yet a newspaper will often serve.

Changeable weather does not make the task of judging exposure any lighter; intensities may vary from shot to shot. It is now, however, possible to get even exposures under the most varied conditions by means of the high-light system described in *Amateur Cine* some months ago. The originator, Mr. P. C. Smethurst, has just proved conclusively that the system is not a mere fanciful theory. A statement by him and his collaborator, Mr. S. S. Francis, appears on the next page. In many ways this statement is one of the most important contributions to the advancement of amateur cinematography that has appeared of recent years. It is not mere journalism to term it "revolutionary."

When the account of the system was first published in *Amateur Cine* it was natural that some readers should be doubtful because it upset all the established ideas on the theory of exposure. In actual fact the system is a logical outcome of those ideas. The test film taken by Smethurst and Francis demonstrates beyond any doubt that it is entirely practical and that its use ensures even exposures every time, even by the beginner.

THREE very worthwhile additions to the literature of amateur cinematography make their appearance at the end of July: "Exposing Cine Film," by P. C. Smethurst, "Cine Titling Simplified," by Harold

B. Abbott and "Trick Effects with the Cine Camera," by H. A. V. Bulleid. These handbooks will be published by *Amateur Cine* at 2/- each. The subjects and the names of the authors are sufficient guarantees of their value.

Mr. Smethurst describes in detail the theory and practice of his high-light exposure system. The book will make a special appeal to the disillusioned cameraman who has "downed tools and complained that the quality of materials and services offered to amateur cinematographers compare very unfavourably with the material and printing facilities given to any snap-shooting amateur who uses roll film in a box camera. This last attitude is nothing short of a libel on the firms who manufacture and process sub-standard film, for the true quality that is lacking is that of understanding on the part of the man behind the camera. With a little care in the matter of exposure and suitable attention to contrast, really beautiful results can be obtained. . . ." This book explains how.

Mr. Abbott's series of articles on titling published some months ago in this journal attracted very widespread interest, so there should be an enthusiastic welcome for "Cine Titling Simplified" which gives all the essential facts and data in handy form. He discusses the various systems of lettering, size and design of title cards, camera distances and supplementary lenses, home-made title stands, commercial titlers, exposures and background and novelty titles. If you follow out the instructions carefully it is difficult to see how you can go wrong.

Brief extracts from Mr. Bulleid's book are given in this issue. They speak eloquently for themselves.

Every amateur, of whatever stage of experience or inexperience, will find something to interest him in the *Amateur Cine World Handbooks*. The subjects are those we all need to know something about: Exposure, because it is the first essential that the screen images should clearly illustrate the story; Titling, because no film is complete without at least a main and an end title; Trick Effects, because the art of cinematography is largely the art of deception.

"Waiting for the sun is not a good practice." Interesting effects can be obtained without brilliant sunshine.



THE HIGH-LIGHT

ANYONE who confidently asserts that ordinary exposure meters give incorrect exposure reading on reversal film in the majority of cases; that long-shots, mid-shots and close-ups in the same lighting conditions require one and the same lens aperture for correct exposure; that black-on-white and white-on-black titles also require identical exposures; and that—in general—the lightness or darkness of the subject has nothing whatever to do with the exposure it requires in the camera, is naturally disbelieved until some adequate concrete proof of his assertions is forthcoming. The ridiculous simplicity of the artificial highlight and masked exposure meter does nothing to dispel this disbelief, while the cost of film as a raw material is so high that few amateurs wish to follow blindly into a land of which they know little or nothing.

Human Judgment Largely Eliminated

It was originally suggested by Smethurst that some human judgment might be necessary in applying the high-light system to practical camera exposure, but after a great many trial exposures—and in particular a very valuable series of exposures made by Francis to show the truth of the contentions in the paragraph above—it became clear that the scientific application of the high-light system to reversal film exposures was infinitely more accurate than any amount of human judgment, except on the infrequent occasions where "moonlight" or other similar effects are required. Even here the high-light reading serves as a basis for human judgment.

At all events, the system has now been tested and found scientifically accurate for all subjects involving lens apertures between $f/1.5$ and $f/16$, so that it is not unreasonable to assert that high-light exposure readings

The high-light system of reversal exposure described in the November, 1935 and February, 1936 issues of "Amateur Cine" has been the subject of widespread comment. At first glance, however, it appears to be so revolutionary in character that the average movie-maker might well be a little dubious about it. It was to set these doubts at rest that Mr. P. C. Smethurst and his collaborator, Mr. S. S. Francis undertook a test film under the stringent conditions described below.

give correct exposure under all lighting conditions.

As soon as this fact was fully established the two photo-cell meters* used by Francis and Smethurst were normalised to give identical aperture readings on a standard artificial high-light under the same lighting conditions and a comparative series of test readings was taken in order to determine whether there was any constant difference between normal readings and high-light readings.

Test Under Stringent Conditions

Table 1 shows a selection of the results obtained and it will be seen from it that if the high-light reading in each case is taken as correct (as, indeed, it is known to be from practical tests and experimental exposures) the normal meter reading is usually very far from the truth. In view of the inherent lack of latitude in reversal film† it is not unfair to conclude that ordinary exposure meters are hardly accurate enough to be useful for very critical work on reversal film, although, of course, they are admirable for all normal purposes.

In order to supply concrete evidence of our contentions we determined to carry out an exposure test under the most stringent conditions possible, since this seemed to

be the only way in which the accuracy of the high-light system could be adequately demonstrated. We accordingly approached Messrs. Agfa Photo, Ltd., to ask if they would collaborate in such a test and they at once responded most generously. In view of the fact that Smethurst had already made high-light test exposures on Agfa stock, Francis—who was completely unfamiliar with it in this connection—was deputed to make the actual exposures, since this implied that he was using a stock of which he knew practically nothing.

The test was conducted in the following manner:—

- (1) Messrs. Agfa spooled separately 15 feet from a 100-foot film and sent up the short length for speed tests. A number of different exposures was then made: a series of subjects was filmed and each subject was



Your scenic or film of city or town life will be all the better for shots such as this. Introduce the picturesque human element as much as you can.

'REVOLUTION'

A STATEMENT BY P. C. SMETHURST AND S. S. FRANCIS

given three varying exposures under the same lighting conditions. The short film was then returned to Messrs. Agfa, who gave it standard processing by time and temperature, without regard to what was on it. After this film was returned to us, the correct exposure was easily ascertained and a suitable mask made for one of the photo-cell meters that would indicate the corresponding aperture.

(2) The remaining 85 feet of the film were then exposed in accordance with the practical data set out in a sworn statement. (*See below*).

(3) This 85 feet length was then given standard processing by Messrs. Agfa, *again by time and temperature*, without any reference to what was on the film. This is equivalent to exposing a film without any recourse whatever to processing compensation and the only criterion as to the accuracy or otherwise of the exposure was the lens aperture used for exposure in the camera. This film has not left the hands of Messrs. Agfa since it was processed and we have not seen it sufficiently to give a critical estimate of the results.

How the Film was Taken

Space does not permit of reproducing the statement referred to, but in substance it is as follows:

The speed of the film was ascertained by examination of the fifteen feet of the same film that had previously been exposed for this purpose and the mask of the photo-electric cell exposure meter was then adjusted to give a reading $1\frac{3}{4}$ apertures greater (i.e., smaller aperture number) than that given by the normal meter without the mask when sighted on the artificial high-light.

The main title of the film was shot at f/8, with the camera running at 16 frames per second, using a 1-inch Dallmeyer triple anastigmat lens having a full aperture of f/2.9. The illuminant was one Photoflood lamp in a polished aluminium reflector. This exposure is equivalent to two apertures smaller (i.e., larger aperture number) than the reading of the masked meter on the artificial high-light and the title includes both white letters on a black ground and black letters on a white ground. The white letters were of matt celluloid and therefore appear brighter on the screen than the white background of the black letters, since the latter was a thin sheet of typewriting paper placed over the black title-holder.

No Filters Used

The rest of the film was then exposed according to the data in Table 2. In no case was a filter or other contrast-producing device used, since no pictorial effect was intended, but rather a demonstration that the high-light method of exposure gives correct results under varied lighting conditions. In each case the artificial high-light was placed in front of the meter to take a reading and was tilted backwards and forwards until

the reading of the meter reached a maximum value. This maximum meter reading was then used as a camera aperture. In all cases the light reaching the artificial high-light was that reaching the subject filmed.

Numbers were photographed on the film to distinguish the shots and to give easy reference to any particular one of them. These numbers were chalked on any convenient object in the open and the correct exposure



Contrast of light and shade makes an effectively balanced picture.

was found for each number by using the artificial high-light. All the numbers indicating the separate shots should thus be evenly exposed and exposed to the same degree as the other shots in the film. The aperture number in Table 2 immediately after the shot number indicates the lens aperture at which the number itself was exposed and does not refer to the shot following it.

The test film has been forwarded to the Editor of *Amateur Cine World*, whose comments appear on the next page, together with the tables referred to above.

(Continued on next page)

* We suppress the names of the two meters used, since it is clearly unfair to single out any particular make for adverse comment.

† This remark refers to the film and not to any processing compensation that may be used. Standards between the various makes of film do not exist, so that in all experimental work it is necessary to do without compensation in any form.

The HIGH-LIGHT 'REVOLUTION'

Editor's Note

I HAVE seen the sworn statement referred to by Smethurst and Francis and I have seen the test film which was also sent to Berlin. The comments on it by I. G. Farbenindustrie Agfa Berlin are to the effect that, judging from the results obtained, the method certainly seems to guarantee an even exposure throughout which, in Agfa's opinion, would be particularly valuable to less experienced amateurs.

In cases like this memory is an unreliable guide, so that I do not care to say that this film is the only amateur film I have seen in which screen intensity of exposure is constant throughout, in which the tones of a face in shadow (against the sun) are matched with the tones of a face in the sun. But at least it is the only film of the kind that I ever remember seeing.

What it Means to You

Consider what this test means. No more need you tolerate shots badly matched from the point of view of density, under and over exposure alternating. No longer do you need to interpret the readings of your exposure-meter according to the nature of the subject and the circumstances in which it is shot; you take the reading shown in the assurance that it is correct.

You are, of course, quite entitled to be dubious. It does seem somewhat incredible that a shot of a child in the back garden should need the same exposure as a beach scene, that black-on-white and white-on-black titles should need the same exposure, that shots of a harbour, waves and a close-up of a child should all be perfectly exposed at f/16, each matching in screen intensity.

Matching perfectly . . . Until you have seen a film with completely even exposure throughout it is difficult to conceive just what it looks like. Most of us have for so long accepted inaccurate exposure as near enough that a perfectly evenly exposed film comes as a revelation. But after the first few feet one forgets all about exposure, taking it for granted as one does in the case of professional films. That is as it should be. The mechanics of movie-making should never be allowed to intrude.

Not Just a Theory

The test has shown that the high-light system is not just an idealistic theory. It works—with ease, and anyone can use it. I hope that now that the fact that it can be done has been proved so completely, readers will try it out for themselves. I shall be glad to learn of their experiences. Should any difficulties arise—but they ought not to—Mr. Smethurst will, of course, be glad to advise through the columns of this journal.

An account of the high-light system and how it works was published in the November, 1935, and February, 1936, issues of this magazine. It is also described clearly in the fullest detail in "Exposing Cine Film," by P. C. Smethurst, one of three handbooks to be published at the end of July by *Amateur Cine*, price 2/- each. Nothing has been included in the book that has not been tried thoroughly in practice and tested repeatedly.

G.S.M.

TABLE I.

This table compares the readings given by a photo-cell exposure meter of normal make (the name is not material) when used as instructed by its makers and when masked to read 2 apertures larger than normal and used in conjunction with a white celluloid artificial high-light. The readings given consecutively below were not necessarily taken on the same day.

Time of Day and Weather	Subject	Meter Readings	
		H.-light	Normal
9 a.m. Sun, hazy, white clouds	Sky and clouds	f/14	f/16
9.15 a.m. Sun, blue sky	Open landscape, grass foreground	f/14	f/7
9.30 a.m. Sun, blue sky	Open landscape, dark foreground	f/14	f/5.6
9.30 a.m. Sun, hazy, white clouds	Country road, light road, surface	f/12	f/9
9.32 a.m. Sun, hazy, white clouds	Country road, dark road, surface. (A few yards away from the subject above) ..	f/12	f/7
9.05 a.m. Sun, hazy, white clouds	C.U. in sun against medium background.	f/14	f/14
9.06 a.m. Sun, hazy, white clouds	C.U. in sun against the light	f/5	Meter blinded by sun—no reading
9.07 a.m. Sun, hazy, white clouds	C.U. in shade	f/5	f/5

TABLE II.

Shot No.	Ap.	Date	Summer Time	Lens Used	Ap.	Light Conditions	Subject
1	f/5.6	May 21	3.30 p.m.	1" f/2.9	f/16	Bright sun, blue sky, some white clouds by sun.	Long shot of Bridlington Harbour; pan to waves breaking; pan to C.U. of child.
2	f/5.6	"	3.50 p.m.	1" f/2.9	f/16	"	Med. shot of Bridlington Harbour; pan to M.C.U. of child against sky.
3	f/16	"	3.52 p.m.	2" f/3.1	f/16	"	Open sea. Seagull riding water. No sky.
4	f/16	"	4.10 p.m.	1" f/2.9	f/16	"	Car on tar macadam road with child. Bridlington front.
5	f/1.6	May 24	11.40 a.m.	1" f/1.5	f/1.6	Very dull, misty	C.U. child in room (interior)
6	f/1.6	"	2.10 p.m.	1" f/2.9	f/5.6	Dull, slight mist	Pan small stream to bridge (Moorland).
7	f/5.6	"	2.15 p.m.	"	f/5.6	"	Stream and bridge with child in foreground (Moorland).
8	f/5.6	"	2.18 p.m.	"	f/5	"	Bridge framing with child. (Moorland).
9	f/4.0	"	2.34 p.m.	"	f/4	" light variable	Cows at pasture. (Moorland).
10	f/5.6	"	2.50 p.m.	1" f/1.5	f/1.8	"	Child under trees (country road).
11	f/11	May 25	10.45 a.m.	1" f/2.9	f/11	Sun, blue sky, slight haze.	Pan of Bury Clock Tower.
12	f/11	"	11.04 a.m.	"	f/11	"	Pan of Bury Town Centre.
Not numbered		"	2.20 p.m.	"	f/8	Sun, slight cloud, very hazy, light variable.	Pan in garden
"		"	2.22 p.m.	2" f/3.1	f/5	"	C.U. of P.C. Smethurst.

q "All films should have a touch of humour, just as a good soup should have a pinch of salt." Thus Alex Strasser, well-known Continental director and cameraman, in this article in which he explains how to insert that "touch." He is the author of "Amateur Films: Planning, Directing and Cutting," just published by "Amateur Cine World."

DRAMATIC tension is one of the elements that we expect to find in a good film and humour is the other: practically every great film contains both tension and humour. As far as amateurs are concerned, it is often difficult to know how to heighten dramatic tension, for not only does this demand considerable skill and experience in script-writing, but it also quite frequently makes demands of a technical and financial nature on the producer that put it out of question. Humour, therefore, remains as a serious proposition for the consideration of amateur film producers.

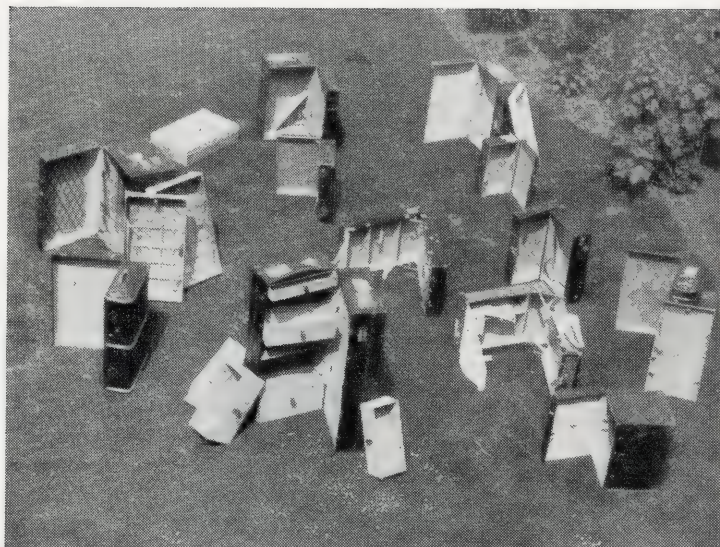
Even here matters are by no means easy, for all of us have our own ideas about what constitutes "something funny." What one man considers as the height of comedy, another will feel is very stupid or else in dubious taste. Actually, though, the amateur producer is in a more fortunate position on this issue than his professional counterpart. A professional film must appeal to every class of audience to which it is shown and its humour must necessarily be simple, direct and clear-cut.

An amateur film is, on the other hand, usually shown only to restricted audiences which comprise people of similar mentality and often with identical local interests. Because of this it is possible to introduce refinements of humour and even topical allusions which are only really appreciated among the limited circle to which the film will be shown. The range of humour that can be used successfully in an amateur film is consequently considerably wider than that suitable for professional use.

Rules for making Comedies

It is necessary to distinguish between humorous films and humorous situations in a film. While film comedies are admittedly nothing but a series of humorous situations, the basic idea behind them is also an amusing one and the situations must fit into it for a successful result. It is not every comic situation that is suitable for a given film comedy.

In general, the following rules hold good for all kinds of comedies: Amateur films should not attempt verbal humour (unless, of course, they are sound-films), but should *show scenes* that are humorous. Complications in the plot, obstacles in the way of, or a series of accidents to, the main character can be followed by the surprise—the comedy solution to the difficulties. The actual points intended to raise a laugh must follow each other in a predetermined and rhythmic way, in order that their frequency and effectiveness increase towards the end of the film, with the actual ending itself as the "high-spot" of the whole comedy.



Getting HUMOUR into Your Films By ALEX STRASSER



After each comic situation the audience must be allowed to get its breath again and each situation must either be so carefully worked out that the audience will half-realise what is coming and enjoy the joke before it comes as well as after, or else they must be completely unexpected and arrive on the screen like a cannon-shot. The writing out and polishing of these "gags" is the most difficult work of the script writer, for it is essential to get the most out of every situation shown. It is far better not to make jokes at all than to let them fall flat.

THE ILLUSTRATIONS
"Several shots of the family sun-bathing might be followed by a shot of rows of trunks taken out in the sun to air. The very unexpectedness of such a concluding shot would certainly cause a laugh" . . .

(Continued on next page)

Getting HUMOUR

(Continued from previous page)

into Your FILMS

The Film "Gag"

A witty gag is the basic idea of any form of comic situation. It is quite immaterial whether we are actually making a formal comedy film, a news-reel of our summer holiday, a landscape film or anything else: all films should have a touch of humour, just as a good soup should have a pinch of salt.

Humour itself is as varied in form as the images of a kaleidoscope and depends very much on personal and local viewpoints, as we have mentioned above. Many particular kinds of humour, however, are truly universal, for one can be practically always sure of raising a laugh with them. Some of these universal kinds of humour will be worth studying in more detail.

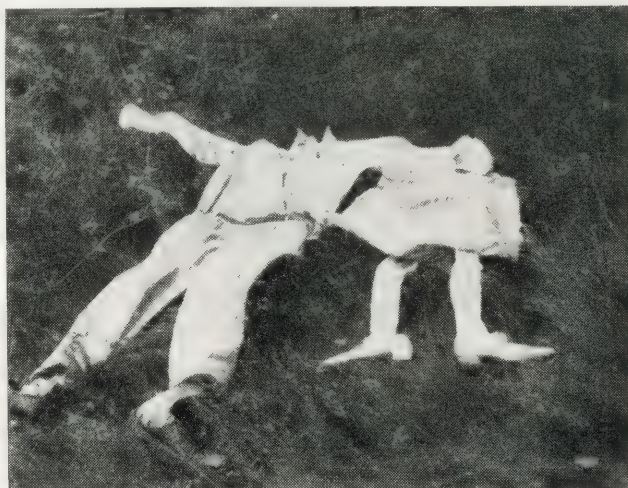
Humour From The Picture Itself

The simplest way in which a picture can be made amusing is that of arranging that the pictures themselves are amusing. The subject of the shot may be set in a way to give a comic effect, or it may be filmed from a viewpoint that makes it look grotesque. If, for example, we are filming a record of an afternoon visit to a bathing beach, there is no need to think out a specially humorous story, as it is not difficult to bring home a collection of shots that are themselves entertaining.

It is often sufficient to get very near to the subjects so that they are amusingly distorted into a caricature for the audience to laugh long and heartily. Though it is usually necessary to look for suitable subjects, it sometimes happens that quite an ordinary kind of shot can be used to raise a laugh if we take a little trouble to bring out its comic side.

It would be quite useful, for example, to introduce a shot of this kind into a series bearing the sub-title, "Sun-bathing" and consisting of several shots of the family lying on the beach getting themselves burned. At the end a shot might follow of rows of trunks taken out in the sun to air. The very unexpectedness of such a concluding picture would certainly cause a laugh among the audience.

It often happens, too, that scenes which may be uninteresting in themselves can be replaced by a humorous gag. There is nothing particularly entertaining about father and mother changing from clothes to bathing dresses: but if we show them taking off their shoes (as the first step in the process) and then mix to a shot of their clothes amusingly arranged on the beach while they run down the sands towards the sea, the result is quite effective. This little touch also helps the film forward, saves footage, assures good continuity and



"The simplest way in which a film can be made amusing is that of arranging that the pictures themselves are amusing." Such a shot as the above would be effective after a sequence showing the owners of the clothes beginning to undress for a bathe.

also amusing by himself to some extent. With two characters of this kind an entire film can be built up that can hardly fail to be funny; their mere presence on the screen will be quite enough for the audience. Men with long beards are also a godsend to the makers of film comedies, particularly if their actions and movements are at complete variance with their external appearance. Large or strangely shaped noses and ears have an astonishingly potent effect on an audience as well, as most of us know only too well from the professional screen.

Anyone who is at the seaside and has a chance of filming such attractions as these among either sun-bathers or local inhabitants should not fail to use the camera on them. It is surprising how useful such apparently simple and inconspicuous shots can become when it comes to putting the film together later on.

Humour From Inanimate Objects

Hats, shoes and clothing generally are the most useful inanimate objects from which to extract comic effect and it is not an accident that most of the great clowns of the circus have some peculiarity of dress which raises laughter by its own merits. But even the most banal of objects can produce an amusing effect if it is handled in the right way.

In Rene Clair's "14th of July" there was a man who had been presented with a flower bowl and though he got involved in the most incredible adventures on

gives the audience a chance to have a laugh. These are merely a few examples of the way in which the actual pictures themselves may be used to produce a humorous effect on the screen.

Humour From Appearance

There are certain things which always raise a laugh without being apparently amusing in themselves, but the laugh only comes when they are handled properly. In the list, babies, young children generally, and puppies stand at the head. After a few shots of a flat-iron-and-crockery quarrel between husband and wife, it is only necessary to show a small terrier anxiously looking in at a door and nothing can stop the audience from roaring with delight.

Another particularly comic effect comes from placing a tall thin man next to a short, fat one, though each of the two characters is

the way home, he invariably appeared with this bowl clasped in his arms. Its appearance was greeted with rising laughter through the film and all the audience looked forward again to seeing it the next time. In this case, the comic effect was due to *repetition*—a trick that can often be profitably exploited in other circumstances.

Humour From a Sequence of Shots

Two perfectly serious shots, placed one after the other, can often produce a remarkable effect on the audience. If father leaps down from a rock on to the sand in one shot, and the next shows him lying on a deck chair with his leg wound round in plenty of thick bandages, the audience will immediately connect cause with effect and enjoy themselves heartily. To take the least possible result of an action and assume that it really has resulted from the latter is a sure way of tickling our sense of the comic.

Comic similarity of external appearance between two otherwise unconnected objects also plays a large part in film humour. If a close-up of a goat with a long beard is followed by one of a man with a similar beard, the result is automatically comic at the expense of the man. There are plenty of other possibilities of this kind that can be used and most of them can be regarded as sure to raise a laugh.

Humour From The Unexpected

Surprise is one of the heaviest shots in the arsenal of the humorist. Supposing, for instance, that Uncle John were to slip quietly away from the family circle round the fire and to steal through the house on tip-toe until he comes to a cupboard, from which he takes a dark coloured bottle. We immediately feel sure that he is the secret whiskey-drinker in the house. But instead of whiskey the bottle contains milk, which he gulps down with great enjoyment and smacks his lips over the last drop. At this sudden surprise we have to laugh whether we want to or not.

It is quite impossible in this short space to deal with all the possible ways in which humour may be brought into a film, but we must certainly mention *distortion of movement*, as brought about by running the camera too quickly or too slowly. The latter has a wonderful effect in a busy street, for all the pedestrians and traffic rush madly around at a phenomenal speed until the place looks like a merry-go-round. Another important section of humour is concerned with the *perversity of inanimate objects*. The door that always opens as soon as someone shuts it and the hammer that hits everyone's thumb instead of the nail and all the other well-known examples in this field are sure and certain ways of causing laughter among the audience.

Humour from appearance invariably raises a laugh. Here the effect is very simply achieved. You can get a similar result by filming through broken glass.

(See page 222)

The Personal Touch

Chaplin, Harold Lloyd, Jack Hulbert and the others all show us different aspects of humour; their humour is individual and personal. On this account an amateur who is making a film comedy must use as much as he can of the personal humour of his actors. Every one of us has a comic side to his character and it is the task of the amateur director to discover and cultivate it. Particularly on no account should a type of humour be required from one of the actors that the individual cannot give, for the type of humour must be suited to its personal vehicle. If care and attention are not given to this point both actor and humour will fail and the result will be unconvincing from both points of view.

Let us hope that humour will never desert our films, for if it does they will become tedious and boring. But let us also remember once more that the comic element in films does not depend on words, but more and more on the basic elements of the film itself—the *picture*, the *movement* and the *action*.

"Amateur Cine World"—Ten Best of 1936

Is your holiday film going to be one of the *Amateur Cine World Ten Best Films of 1936*? If you plan it carefully there is no reason why it shouldn't be. Ten handsome plaques, to be won outright, will be awarded to the makers of the ten best films submitted to us for review during 1936.

There are no restrictions. Films may be of any size, any length and any subject. They may be sent in any time from now until December 31st, 1936. Attractive Leaders will be awarded to all films that reach a certain standard of merit.



Running Commentary

VIEW-FINDERS can be singularly exasperating. I once used a newly acquired camera to shoot scenes in an interior set built up out of doors, the set being built to about 8 feet high so as to allow plenty of head room in the mid-shots. I naturally took great care to keep within this limit; and when, on the screen, I saw a good six inches of sky and green trees above the wall-paper, I was taken aback, to say the least.

On making elaborate tests I found that the finder was so arranged as to include rather less vertical height than the camera actually photographed, the object of this presumably being to allow a factor of safety against cutting off heads, a dire atrocity occasionally committed by beginners. Definitely, one should get to know one's viewfinder's little foibles!

If the front glass frame of the finder has no cross to mark its centre, it is a good plan to have some such mark cut in it so that the finder can be used for very accurate centring, the method being as follows:—

Finding the Centre

Take a sheet of paper about 10 x 8 inches and draw a horizontal and a vertical line through its centre, marking these off in inches and tenths, measuring from the centre of the paper. Then set it up at about 18 inches from the camera and with the eye about six inches behind the back lens of the viewfinder, centre the camera on the centre of the paper and expose a few frames. After development, examine these frames with a powerful glass and read off the precise points at which the frame edges cut the lines. Then it is simple to draw the photographed area on the original sheet of paper and by locating its centre derive the point at which the camera must be centred so as to photograph any given area. If the axis of the viewfinder is exactly parallel to the axis of the lens this amount of eccentricity will simply be the distance from the centre of the camera lens to the centre of the front glass of the finder.

The process repays the trouble taken because once the distance between centres of the photographed area and the viewfinder-area has been determined, any object can be photographed afterwards with the certainty of extreme accuracy. The eye must be kept a few inches from the finder lens for centring, for increased accuracy; "side-lash" of as much as half an inch is possible with the eye in the normal shooting position.

A PHOTOGRAPHIC accessory never listed in the camera advertisements, but none the less extremely useful and often decidedly soothing, is a *shooting-stick*. How apt the name! These gadgets usually consist of a stout walking stick equipped with an aluminium disc which screws into the ferrule and a double handle that folds outwards to form a tolerably comfortable seat.

It is a fact that by carrying this "accessory" shots can be obtained that would otherwise be missed; for example, if it is necessary to record some phenomenon such as a bird

sitting on a scarecrow, there is a danger of the cameraman's patience failing before the shot is registered, quite apart from the fact that the shooting-stick would give an added immobility, thus lessening the danger of the cameraman himself being an efficient scarecrow.

A shooting-stick is a real aid to good results in outdoor filming, because a camera-



Interior sets are being taken out of doors for the Heston C. C. production, "Trial Run." All shots are taken out of the sun and illumination obtained by means of reflectors. (See foreground.)

man cannot give of his best when constant standing about, perhaps in the hot sun, has tended to make him irritable; and it is even more essential to be cool and collected behind the camera than in front of it!

I WAS enjoying an informal show of a few 30-ft. reels some time ago, when suddenly the screen went dark. On looking round at the projector, I saw by sundry faint gleams that the lamp was still alight, and presently the screen was illuminated again, a fresh scene appearing.

On commenting upon this phenomenon, I was told, rather tersely, that the lens cap had been left on, "inadvertently." Later, this was amplified by the information that Charles had, in negotiating a fence, fallen into a bed of nettles; and his subsequent actions, being considered excellent screen material, although unrehearsed, had called for the instant and unpremeditated use of the camera. This caught the cameraman out, and the scene being blacked out by an impenetrable lens cap, Charles had the last laugh.

Of course, the cameraman should always be prepared for such contingencies, and this

A Monthly Causerie By 'Sound Track'

means that, after every shot, the camera should be set to an average taking position, which will depend on the general conditions prevailing. For example, if one is with a mob of camping enthusiasts, and the sun is bright, the sky clear, the location open and the film stock normal pan, then it would be well to leave the rin. lens in the taking position set at infinity and f/8. Note also that the viewfinder is set at infinity, and the speed at normal. Again, at an air display in the same weather, one would leave a 2in. or 3in. lens, if available, set for taking, at infinity and f/11.

This habit of being always prepared is very well worth cultivating, not only because it saves film footage, but also because it results in perfect confidence in the camera, and in the possession of unique and perfectly spontaneous shots.

* * *

ON all sides people are saying "Use a lens-hood to stop the sun striking the lens" and yet it is astonishing how many of them never know definitely whether the sun actually is striking the lens or not!

The method of making certain is to point the camera at the sun and looking into the lens, gradually turn it away from the sun until the shadow cast by the edge of the lens-hood completely shades the front glass of the lens. At this point it can safely be said that the sun is well out of the lens and there will be no risk of the picture being fogged.

* * *

Winning remark by new enthusiast, overheard:

"Of course, we're only beginners, not professional amateurs like you."

* * *

HIGHBROWS, imitation highbrows, and in fact, all people who ever think and talk about film matters, are rather prone to state dogmatically that "the film leaves too little to the imagination." Without entering into this controversy, we simply make two comments. Firstly, the recent talkie version of Rider Haggard's *She* left practically the entire story to the imagination, and there have been worse cases than this.

Secondly, in the British-made film, *The Clairvoyant*, a train smash was "left to the imagination"; we simply saw a signalman gasp twice, and tell the assembled company that there had been an accident. The result was decidedly flat and lacking in drama.

Logic should be used, even by professional film directors. In the construction of a film scene, where alternative images are available the stronger image should be used, as this will make the stronger appeal to the minds of the audience. A brief shot of the express plunging to disaster would have been far more dramatic, as well as better cinema, than the given lump of acting and explanatory dialogue.

TRICK EFFECTS

to Enliven Your Film

MANY of the most effective tricks are absurdly simple to carry out and the only real danger is that of the cameraman, when he suddenly realises his tremendous power of altering at will all the established conventions of time, space, gravity and so on, losing his head and wildly demonstrating trick after trick merely for the sake of showing them as tricks. It is of paramount importance to restrain any such urge. No trick should ever be included in a film purely for its effect as a trick; there should always be a definite purpose to call for its inclusion.

When filming at other than normal speed (16 f.p.s.) remember that there must be a compensating adjustment in the lens aperture. For example, $f/4$ at normal speed must be stopped down to $f/5.6$, at half-speed, and $f/8$ at quarter speed. Similarly, $f/4$ at normal speed requires opening to $f/2.8$ at double speed (32 f.p.s.) and to $f/1.9$ at 64 f.p.s.

Slow and Fast Speeds

Apart from the obvious uses of slow and fast speeds there are the less spectacular uses: for instance, to speed up action that will otherwise last too long. An excellent example of this is in filming a harbour from the bows of a slowly approaching ship. More life can be imparted to shots of this type by filming at half-speed. Care must be taken to include no action such as people walking in the picture, or a rather grotesque effect will be obtained.

When filming shots in a stationary car or train, which is actually supposed to be moving, the effect of motion is imparted to the shot by giving the camera a slightly irregular wobble. This must be slight, or the beginner-with-no-tripod effect is registered. A good example of this was the galley-slave scene in "Ben-Hur," where the slave-decks were seen shaking after the collision with another ship. Actually, the set remained still and the camera was moved.

Delightfully comic shots result from the very simple process of setting up the camera in a top storey window overlooking a busy cross-roads, controlled by a policeman on point-duty and shooting at one frame per second. I can only say, "Try it." Point is lent to such a shot by an appropriate title, e.g., "Things keep moving at X—."

In filming pan shots of racing cars, trains, etc., taken from the side of the track, a telephoto lens is most

This shot can be used as a pictorial background in the smaller titlers.

useful. Such shots give the appearance of having been

taken from another car travelling beside the one photographed. The shots of the galloping cowboys are filmed in this way, the horses being driven along an arc of a circle whose centre is the camera. With a lens of very great focal length, a straight line will suffice, movement to and from the camera being hardly apparent.

One warning is necessary. With a telephoto lens movement to and from the camera is slowed down as commonly seen in news reels of horse-racing. Therefore, pictures of trains approaching and kindred subjects, are spoilt by the slowness of the movement as pictured on the screen.

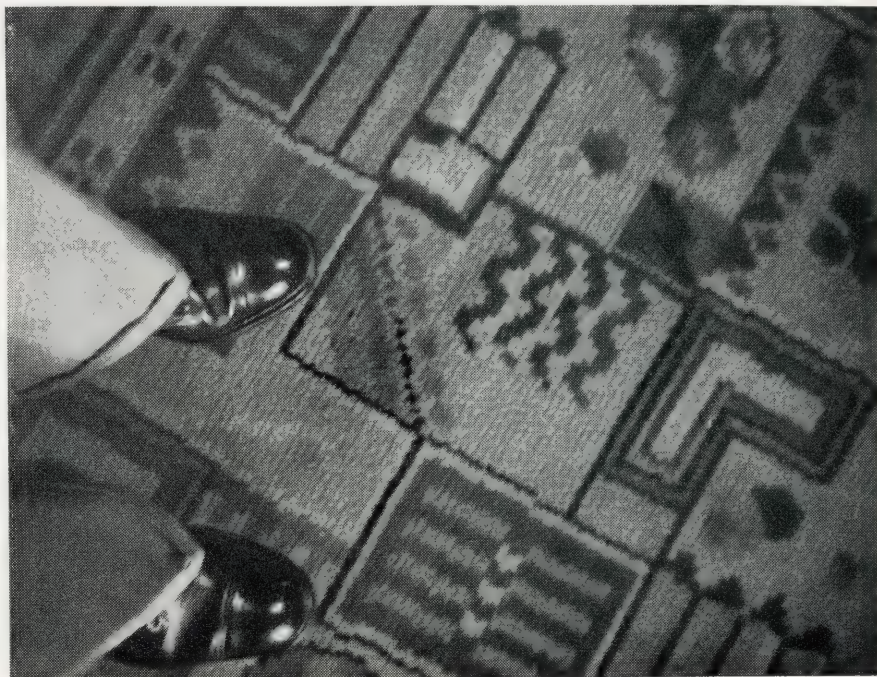
To increase the length of the exposure, where the light is too weak for normal filming, 12 frames per second is often useful, the action not appearing too rushed. For still pictures in bad light, and titles where only weak lighting or slow film stock is available, half or even quarter-speed may be used.

Silhouettes are a seldom used device that can be most charming. It is merely necessary to pose the actor or article of which the silhouette is required against the sky (or bright back-cloth) and under-expose sufficiently to

(Continued on next page)

One simple trick effect can often save a great deal of time, patience and film. Used in their right context camera tricks are an essential part of the movie-maker's stock in trade.

*By H. A. V.
BULLEID*



black out any detail except the outline or profile. This will normally mean closing down the lens two stops.

To portray storm clouds, the lens is closed from one to three stops smaller aperture than would be necessary for normal sky rendering. To show the darkening of the sky as the storm approaches, the camera is started with the lens aperture normal and then it is gradually closed until a point three stops smaller than the starting aperture is reached. On the screen this shows the sky gradually clouding over.

The effect of a vivid flash of forked lightning is obtained by drawing the jagged line in white ink on a grey card and filming it in the titler, to occupy three frames, using stop-motion and thus showing the complete line of lightning for only one frame, the first two frames showing only part of the line. This must be slightly over-exposed and then super-imposed on the required background. Three frames amply show the flash. It is, of course, impossible to photograph real lightning, which only lasts for a thousandth of a second or so.

Double Exposure

An interesting form of super-imposition (or double exposure) is the simple dream effect, where the dream is super-imposed on a close-up of the head of the dreamer. It may be said at once that this is far easier to do than a mix, as accuracy in measurements of film lengths is not important. Suppose it is desired to show a man asleep in a shady corner of the garden, dreaming that he is mowing the lawn with indescribable rapidity. First, we shoot a close-up of him asleep, seeing to it that his head is comparatively brightly lit, against a dark background; this shot must be *under-exposed* by one stop.

The film is then wound back as far as the start of the close-up and the shot of the man mowing the lawn is

taken, also under-exposed by one stop. This should be uniformly lit, as far as possible, avoiding any hard shadows. Preferably, shoot at half-speed (remembering

TRICK EFFECTS

to Enliven Your Film

(Continued from previous page)

to close down another stop) to point the comedy. The exposure of the mowing shot will lighten the close-up enough to make the face "correctly exposed"; the mowing will be seen rather darkly, adding thus to the suggestion of the dream.

Shooting Through Glass

It is really preferable, and no more difficult, to fade-in and fade-out the mowing shot on to the close-up. This gives the excellent effect of the dream actually appearing. Note that timing is not particularly important, so long as the fade-in starts *after* the start of the close-up, and the fade-out is finished *before* the end of the close-up. Again, this is most easily done at the beginning of a reel. Here it is well to note that, after shutting the camera door on a new reel, at least 10 frames (if charger loaded) or about 40 frames (if spool loaded) should be run through with the lens covered, so that the beginning of the first shot taken will not be spoilt by fogging.

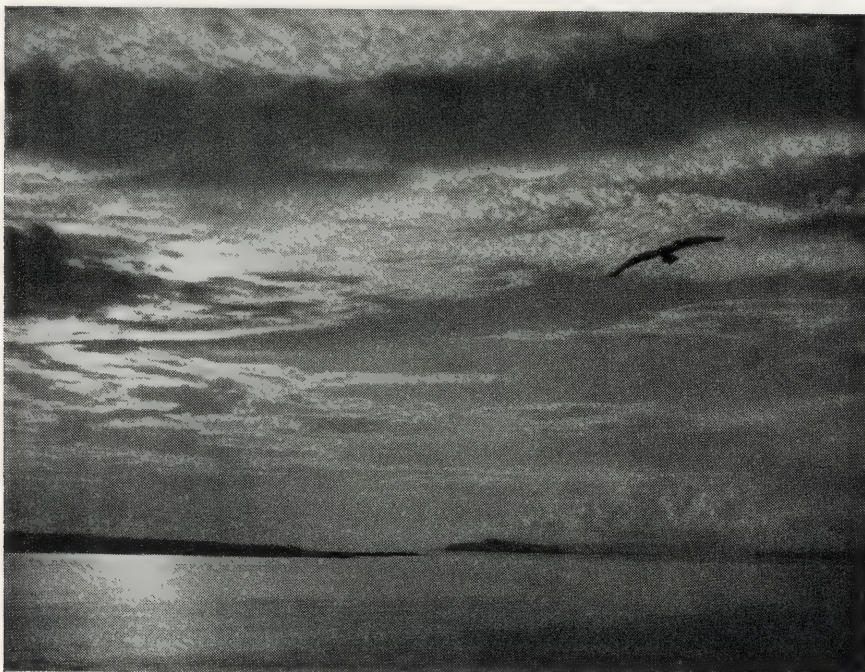
The effect of shooting through a piece of irregular glass, such as a piece broken from the side of a 2 lb. jam jar, can be most surprising. Odd though such effects are when the said piece of glass is held still, they are positively astonishing if it is slowly moved about. One happy effect I secured (by luck) was for my victim's face to separate into two wiggly parts!

A useful distorting effect is obtained by filming through the shimmering haze sent up by an electric heater. This gives a most extraordinary wavering effect to the picture, through which detail still appears quite satisfactorily.

The above are brief extracts from the forthcoming "Amateur Cine" handbook, "Trick Effects with the Cine Camera," by H. A. V. Bulleid. They are selected at random, without any attempt at uniformity of subject matter, but are described in full detail in the book and are classified for easy reference under appropriate headings. "Trick Effects with the Cine Camera," which will be on sale next month, price 2/-, describes practically every trick that the amateur can do and is the first book to deal so thoroughly and completely with this fascinating branch of movie-making.

The "Amateur Cine" series also includes "Cine Titling Simplified," by Harold B. Abbott and "Exposing Cine Film," by P. C. Smethurst. These are referred to on page 213.

Seascapes and cloud studies can often be improved by gradually closing the lens aperture so that the scene darkens as if heralding a storm.



Would you believe it!

**Black and White or Natural Colour
Movies in your pocket with the**

ENSIGN SIMPLEX

16 mm. Cine Camera

You simply cannot make *worth-while* home movies with anything other than first-class apparatus. The ENSIGN-SIMPLEX POCKETTE is the only amateur movie camera combining :—

PRECISION with POCKETABILITY

PRICES with

Ensar f/3.5 1-in. fixed focus lens **£20**

Dallmeyer f/2.9 1-in. lens in
focussing mount **£25**

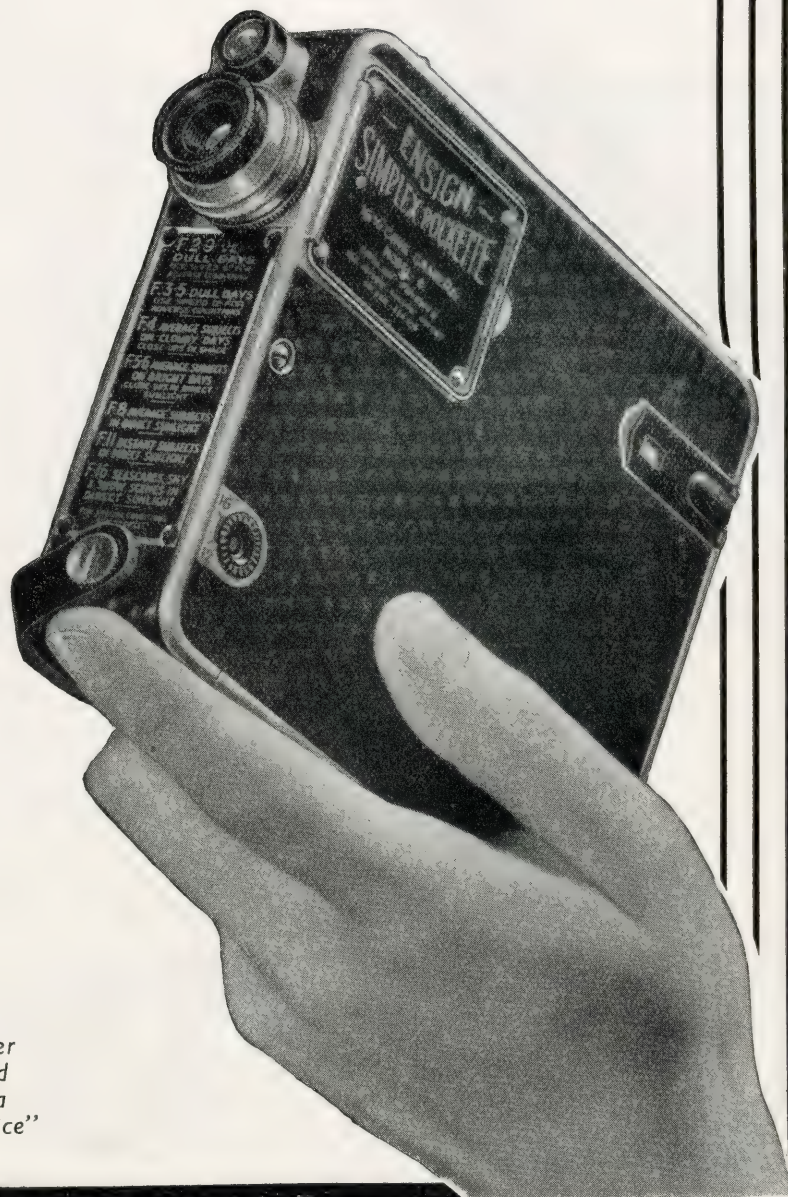
Ross f/1.9 1-in. lens in
focussing mount **£27 10 0**

Catalogue on request.

ENSIGN, Limited,
HIGH HOLBORN,
LONDON, W.C.1



*"Charger
loaded
in a
trice"*



FILM PRODUCTION FOR AMATEURS

By

Andrew Buchanan

NOW that we are thoroughly acquainted with the basic construction of a film, have learnt to write practical scenarios, know the capabilities and limitations of the camera, and, lastly, what is expected of a director, we can safely embark on production. In order to do so in a vivid way that will be simple to follow, I propose to give an extract from a story, in prose and shooting-script form, and then explain how and why the various scenes are taken, under actual production conditions. Thus we should be able to transform the written words into moving images and at the same time realise the difference between producing as an automaton by adhering to every word of the scenario and applying one's imagination to the job by taking advantage of every opportunity and event that occurs whilst shooting is in progress.

Firstly, let us study the action of the sequence to be

produced:—The old owner of a village general stores has been stunned, bound and gagged and the discovery is made by a farmer's boy when he enters the shop to buy tobacco. He helps the old man up and runs off to find the village policeman, who is discovered asleep under a haystack. Together they return to the shop, followed by a crowd of excited villagers. Meanwhile, the owner has found his till broken open, but this does not concern him, for he keeps his money in a jar of bull's-eyes. Unfortunately for the owner, the thief, having failed to find any money in the till, has remained in hiding, and when he learns of the bull's-eye jar secret, steals the old owner's savings just as the crowd arrives.

The SCENARIO

DETAILED ADVICE ON FILMING IT IS GIVEN IN THIS ARTICLE

THE SCENARIO

1. Ext. Fade in. M.S. of a cluster of old roofs, taken from a low angle, mingling with tree tops. Cut.

2. Ext. C.U. Blossom or foliage of a tree in the village. Cut.

3. Ext. L.S. of the village street embracing the exterior of the General Stores. Cut.

4. Ext. C.U. Clay-covered boots of farmer's boy walking slowly past camera. Cut.

5. Ext. M.S. Exterior of General Stores. Farmer's boy walking slowly across road and entering the open door. Cut.

6. Int. M.S. Shot from back of shop, showing boy, silhouetted in door frame, as he enters. He walks up to the counter. Cut.

7. Int. M.C.U. Boy, shot from low level, gazing round shop, waiting to be served. Cut.

8. Int. C.U. Boy's head. It slowly turns and looks downwards. A look of horror spreads slowly over his face as he gazes at something on the floor. Cut.

9. Int. C.U. Feet of owner protruding from end of counter. Cut.

10. Int. Cut back to Scene 8. Horror-stricken face of boy. Cut.

11. Int. M.S. Interior of shop. Boy looks, in terrified fashion, from side to side, and then creeps cautiously to peer round counter. Cut.

12. Int. C.U. Boy's head, staring down, with astonished expression. Cut.

13. Int. C.U. Owner's head, gagged and roped. He struggles to release himself. Cut.

14. Int. M.S. Camera in high position looking right down on prostrate figure of owner. Boy bends down and begins to untie the rope. Cut.

15. Int. C.U. Boy's fingers, loosening rope. Cut.

16. Int. L.S. Interior of shop. Boy

lifting owner up and sitting him in a chair. Cut.

17. Int. M.S. Taken from back of shop with owner's figure in chair in foreground; boy, having settled him in the chair, rushes out of shop. Cut.

18. Int. Shop. C.U. Owner, panting and staring bewildered round him.

19. Ext. L.S. Village street. Boy running wildly along, looking to right and left. Cut.

20. Ext. C.U. Boy's feet running past camera. Cut.

21. Int. M.S. Owner, slowly rising from the chair. Cut.

22. Ext. M.S. Village Inn. Old man sitting on bench drinking ale. Boy runs into picture and points in all directions. Old man looks up, casually. Cut.

23. Int. M.S. Shop. Owner leaning heavily on the counter as he struggles towards his till. Cut.

24. Ext. M.S. Village Inn. Old man pointing and boy running off in that direction. Cut.

25. Int. M.S. Shop. Owner staring at his till, the drawers of which are open, and empty. Cut.

26. Int. C.U. Open drawers of till. Cut.

27. Int. C.U. Owner's face staring down.

Then a slow smile creeps over his features. Cut.

28. Ext. L.S. Lane with haystack in distance. Boy runs into picture and up to haystack. Stops dead, staring down. Cut.

29. Ext. M.S. Boy, with back to camera, looking down at pair of big feet protruding round end of haystack. Cut.

30. Ext. C.U. Boy's startled face looking down at big feet. Cut.

31. Ext. C.U. The Big Feet. Cut.

32. Int. M.S. Shop. Owner turns from till and reaches for jar of bull's-eyes on shelf. He is smiling to himself. Cut.

33. Ext. M.S. Haystack. Boy creeping round its side and staring at the owner of the big feet. Cut.

34. Ext. M.S. Reverse side of haystack, revealing village policeman, fast asleep. Boy enters shot and stares. Cut.

35. Int. M.S. Shop. Owner puts his hand into jar of bull's-eyes and withdraws wad of pound notes, smiles at them and puts them back. Cut.

36. Int. C.U. Dark corner of space beneath counter. Two eyes staring upwards. The peak of a cap shadows them. Cut.

37. Ext. L.S. Haystack. Boy furiously shaking policeman, who slowly wakes up and glares at him furiously. Cut.

38. Int. M.S. Shop. Owner, having replaced money back in bull's-eye jar, turns to get his pipe, lying on the shelf behind. Immediately a hand reaches from under counter and quickly removes money from jar and is withdrawn. Owner turns round, puts lid on jar and puts it back on the shelf. Cut.

39. Ext. M.S. Haystack. Boy, followed by very reluctant policeman, runs out of picture. Cut.

40. Int. L.S. Shop. Owner, greatly recovered and very pleased that he has hoodwinked the thief, returns to his chair. Cut.



41. Ext. L.S. Village street. Boy and policeman run into picture and along street, followed by an ever-increasing crowd. Cut.

42. Ext. C.U. Cottage window, shot from low angle. Old lady pops her head out to look at the crowd running past and quickly withdraws it. Cut.

43. Ext. M.S. Village street shot from

position near to general stores. Crowd, led by boy, approaching. Cut.

44. Int. M.S. Shop. Owner is rising from his chair again. He has changed his mind and decided to take the money from the bull's-eye jar and keep it in his pocket. He walks over, takes down the jar and puts

his hand in. To his utter astonishment and dismay, it is empty. Cut.

45. Int. L.S. Shop. Boy and policeman enter door of shop, with crowd silhouetted against door frame and windows. Owner rushes towards them, waving the bull's-eye jar before him. Cut.

(. . . And now as the thriller serial has it, read on)

Now that is a simple melodramatic sequence, which is intentionally left unfinished to enable the student to visualise the action which might follow. As an extract, it introduces the need for a selection of scenic shots, well chosen angles of a rural street, strong characterisation from the several players and a perfectly timed piece of action, which should create perpetual suspense.

Let us now examine the approach to the subject, beginning with scenes one and two. You observe that the story does not begin by disclosing any of the characters, but emphasises the rural environment in which they live. That is more subtle than commencing with the discovery of the gagged man. The theme would, therefore, be the descending of drama into the heart of a peaceful little village where "nothing ever happens."

Keeping the Audience Waiting

The General Stores, appearing as it does in the third shot, and then only seen with all the other village buildings, does not localise the dramatic event at once, but keeps the audience waiting, and whilst they wait they are becoming acquainted with the locality. The first character makes his appearance as his boots plod towards the General Stores. This is another example of making the action develop, without disclosing everything too rapidly. The script states that Scene Five shall show the exterior of the General Stores, but it might well be found, on location, that this could be better introduced by a close-up of the words General Stores before the medium shot is inserted.

Scene six is a reversal of the camera position from exterior to interior and picks up the boy as he enters the shop. The reason for this is to introduce pictorial variety into what would otherwise be a rather boring walk from the street right into the shop. Constant changing of camera positions to cover a single piece of action is essential, providing one takes extreme care to see that each fragment of action matches perfectly with the end of the one preceding it.

Thus, it is only in scenes seven and eight that we get into intimate touch with the farm boy, as we study his face in the close-up, whilst he stares round the shop, waiting to be served. Also, in the close-up, his look of horror establishes, for the first time, the fact that

something is wrong. A quick cut to the upturned boots and another back to his face reveals the cause of his horror.

By this means we have established, in eight scenes, the location, its rural beauty, the slow, plodding character of the farm boy, the position of the general stores in the street and the fact that something serious has happened to the owner. Consequently, the narrative may continue to unfold with a minimum of unnecessary shots



now that essential details have been planted.

So we proceed to watch the boy peer cautiously round the counter. Now if what he sees is introduced immediately the maximum degree of drama would not be created, for as much as possible is necessary at this point. Therefore, we take another close-up of his face as he looks down. Only then do we reveal the cause of his astonishment—the gagged owner. To intensify the dramatic attitude of the owner, the next shot is taken by the camera perched very high up, which

Members of the Brondesbury Cine Society at work on their current production. The view through the window is a backcloth.

(Continued on next page)

V. PRODUCTION BEGINS

The first four articles in this series (they appeared in the April, May, June and July issues) dealt with Film Fundamentals, Production of the Script, The Camera and the Director. The series is designed to constitute for the reader a simple course of lessons in film making. The author will end each article with a little examination in the form of questions which the potential director may answer in his own way, and in his own time, and he will also answer them in succeeding articles. Mr. Buchanan is well-known as the producer, director and editor of the "Gaumont-British Magazine."

"Among the miracle workers," writes John Grierson in an introduction to Mr. Buchanan's latest book, "The Art of Film Production," "there is none to compare with Mr. Buchanan. With his impressionistic technique he can turn a dozen yards of Woolworth paper into the dazzling stage setting for a fashion show or a mechanical ballet. With half a dozen superimpositions he will reveal an industrial process or cross-section the Continental telephone exchange; and all this with a polish of surface and timing which is the despair of other documentary directors."

Production Begins

exaggerates his helplessness. Into this shot the boy enters and unties the ropes.

Scene 15 is a close-up of his fingers untying the ropes, but during production this might prove quite unnecessary and should then be eliminated or improved upon. A long shot enables the broad action of lifting the owner from behind the counter and placing him in a chair to be established and the following close-up of his face plants the discomfort he has suffered.

From this point the "parallel action" begins, for the boy rushes from the shop to search for help. The importance of this method of simultaneous action cannot be too greatly emphasised, for suspense depends upon its treatment. In this case, to concentrate upon the owner of the shop would be unsuccessful, but immediately he is left and we realise that something else is going on, interest is kept alive.

Establishing Altered Tempo

Observe that a close-up of the boy's feet rushing past the camera establishes the altered tempo of his movements since his first slow, plodding appearance. Thus, the double-action develops by showing, in more or less alternate shots, the owner slowly rising from his chair and approaching the counter, whilst the boy rushes hither and thither round the village, searching for the policeman.

Ultimately, he reaches an inn, outside which sits an old bearded villager, drinking ale. Whether this should be shot from above or below, whether the swinging inn sign would help the composition of the picture, or be ignored; whether the old man should face the camera or be in profile—be drinking or dozing—each and all of these points can only be decided by the producer on the spot. Obviously the old man is being asked where the policeman is, but the conversation is rapidly cut in half by the next shot, in which the owner is seen crawling along his counter towards his till.

Next, the boy is running off in the direction of the

pointing finger of the old villager. It might be found far more effective to show only the pointing forefinger of the old man instead of his whole figure, but there again the decision can only be made whilst shooting. Stage by stage the owner approaches his till, his efforts being regularly intercut with the activities of the boy who, by this time, has arrived at the haystack, from the bottom of which the policeman's large boots protrude.

This should give an idea to the producer to introduce a quick flash-back by showing the boy's astonished face. He covers his eyes for a moment and a shot should then be cut in of the owner's boots sticking out from beneath the counter. Then back to the boy's face and lastly to the policeman's boots. This plants the fact that one pair of feet reminds him of the other and he wonders if he is in the presence of yet another mystery. By creeping round the haystack and finding that the policeman is asleep, he is reassured.

Just at the point where the policeman rises to follow the farm hand, we cut back to the owner, now at his till gazing at the open drawers, and the cause of the attack on him becomes apparent, by a close up of the open till drawers, all empty. Theft!

The Director Must Decide

Policeman and boy are now on their way back, followed by straggling villagers. Now, it is at this point that the imagination of the producer comes into play, for he may introduce countless shots of cottagers and shopkeepers peeping out of their houses, windows, doors, etc., and joining in the throng, or he may include none of them. He might obtain a shot of a cow looking sulkily over its shoulder at all the commotion and he might create a nice rhythm by a series of close-ups of cottage windows, opening one after another, separately, and a face popping out of each—all intercut with the excited throng running through the street. He might do any or none of these things, but he need never look for such details in his scenario.

Reverting to our melodrama, the owner's cleverness in concealing his money in a jar of bull's-eyes is now revealed. Back we go to the running crowd and again to the owner, as he reaches for his pipe. It is at this point that we introduce the third angle, in the form of the thief, who, finding the till empty, has hidden in the shop and watched, unbeknown to either the owner or the audience, the bull's-eye jar secret, and he now lifts the notes out of it and quickly withdraws his arm under the counter. It is at this moment that the crowd arrives and we stop production. What happens afterwards does not concern us at the moment.

You will have observed that the scenario consists of a series of definite orders, but leaves the picture composition and the duration of each shot for the producer to determine. But it leaves



Stage scene from "Murder at the Theatre Royal," Bognor Regis F.S. production made at the Theatre Royal, Bognor.

far more to him than these points, for it offers countless gaps for him to fill as he proceeds, although in filling them and giving his imagination every freedom he must constantly ask himself if he is retarding the development of the plot or aiding it.

Regarding picture composition, the opening shots of roofs, trees and branches, which appear to have no connection with the narrative, can only be decided upon on location and it may be found they are not at all practical and that their places should be taken by, say, bow windows, geraniums in pots, or chickens seen through a broken gate. This is unimportant, for the major point is they create a prologue to the story, without disclosing any characters, though revealing the atmosphere in which the characters live. They also offer a vivid contrast to the melodramatic events which follow.

Again, the introduction to the General Stores might well be entirely altered, for it may be found that instead of the sign GENERAL STORES, a far more explanatory and amusing scene could be made by a fairly close shot of the window crammed with bootlaces, aspirins, Jubilee toffees, whist drive notices and braces, with the inevitable backing of rows of jars. It is from behind these that an attractive shot might be secured of the boy entering the shop. Such a shot would be introduced not solely for its picture value, but because it would plant the character of the shop in which the action is to take place.

Keeping Interest Alive

The sustaining of character by observant shots, which also develop the narrative, is one of the lessons to learn, side by side with the art of keeping interest alive without undue eagerness, which inevitably reveals everything too soon. All these points are being constantly worked out in the mind of the producer as he shoots and the clear brain that can master such details and, at the same time, see that both sides of the parallel action are balancing each other to perfection, is the type that will succeed in film production.

And now a word or two about the duration of shots and an approximate scale which will act as a permanent guide:—

Close-ups of faces registering any particular emotions should be filmed for $1\frac{1}{4}$ feet and cut down to one, providing, of course, the expressions can be registered in that length.

Complete accuracy of expression and position is obtained (as in the case of the boy gazing at the protruding boots) by shooting his two close-ups, which are to be divided by the shot of the boots, together and then cutting them in half afterwards. Close-ups of inanimate objects should be shot the same length, but cut down to



Turbulent waves make most effective pictures but when one is on holiday there is a temptation to take too many of such shots. Cut them down to the minimum.

$\frac{3}{4}$ foot, when divided by such shots as the staring face. Close-ups of blossom, roofs, streams, clouds and similar objects should take two feet and be held on the screen for $1\frac{1}{4}$ feet, unless a particularly slow tempo is desired. An establishing shot of a street, building, or similar location should be $2\frac{1}{2}$ feet and be held for at least $1\frac{1}{2}$ feet, unless detailed action is taking place therein, in which case the action naturally governs the footage.

It is permissible to over-shoot by about one or $1\frac{1}{4}$ feet, but never permissible to under-shoot—a point which leads us to the most alarming problem in filmdom, summed up in the one word "retakes," which has created a tradition that accounts for more expenditure of time and money than probably anything else. You may know that it is a usual occurrence for a scene to be shot twenty or thirty times and that the most economical producers rarely make less than ten retakes, even if it is only a close-up of a clock.

Constant Retakes Unnecessary

Nevertheless, it is the producer who can shoot once and once only who will get the best results for he has achieved an instantaneous effect, due to careful rehearsing and timing of his action, plus the fact that he knows exactly what he wants and does not continually alter his action *after* the first shot has been taken. There is no need for countless retakes, for it is merely a "safety in numbers" policy, which no amateur should adopt.

Finally, the safest way to develop an ability to estimate footage is to ignore it, save in the matter of shots of a static establishing nature and close-ups of faces, both of which I have dealt with above. All other shots should, for the time being, be filmed only when the action has been rehearsed to absolute perfection and then, whatever footage is exposed is necessary to reveal that action. To fit action to footage is as grave an error as constantly to retake a scene. Surety of what is going to happen is the safest and best controller of footage and it depends utterly upon the dominating efficiency of the producer.

Select Your New Camera and Exposure Meter at Dollonds

If you have cine apparatus for disposal, we would like to make a cash or exchange offer.

Come and compare the latest models at one of these addresses.

Any item sent on five days' approval against cash or C.O.D. Deferred terms on application. Good exchange allowance.

USED CAMERAS, ETC.

Zeiss Tilting Tripod Head; any angle, as new; List £1 16 0 .. £1 2 6
Photoscop Exposure Meter; good condition .. £2 10 0
9.5 mm. **Pathe Imp**; super attachment; resistance; good condition; List £4 12 6—£3 5 0
Latest Multispeed 9.5 **Pathe Motocamera**; f/3.5 lens; filters; case; good condition List £13 17 6 .. £9 17 6
Cine-Kodak Model Eight; f/1.9 lens; case; good condition; List £15 0 0—£11 15 0
16 mm. **Bell Howell Filmo**; f/3.5 Cooke; case; good condition .. £12 10 0
9.5 **Pathe Tele Motocamera**; f/2.5 lens, also Tele lens; filters; as new; Cost £18 18 0 .. £12 15 0

At 28, OLD BOND ST.,

London, W.1. 'Phone: Regent 1228

9.5 **Dekko**; f/2.5 lens; good condition; List £6 16 6 .. £5 10 0
16 mm. **Agfa Movex 12 B**; f/3.5 lens; good condition; Cost £10 10 0 .. £6 15 0
9.5 **Pathe Motocamera Luxe**; f/2.9 Zeiss Triotar lens; good condition .. £6 17 6
9.5 **Pathe Home Movie**; Double Claw; C Motor; resistance; super attachment; good condition .. £7 17 6

At 281, OXFORD ST.,

London, W.1. 'Phone: Mayfair 0859

Cine Kodak Titler; good condition; List £2 0 0 .. £1 5 0
16 mm. **Cine-Kodak BB Junior**; f/3.5 lens; as new; cost £15 3 0 .. £10 10 0
16 mm. **Kodascope B**; 2 in. lens; 500 watt; for 220 v.; case; very good condition; Cost £100 .. £39 10 0
16 mm. **Zeiss Movikon**; f/1.4 Sonnar; case; excellent condition; List £100 17 6 .. £75 0 0

At 35, BROMPTON RD.,

S.W.3. 'Phone: Kensington 2052

9.5 **Pathe B Motocamera**; f/3.5 lens; good condition; List £6 6 0 .. £3 19 6
9.5 **Alef Model B**; Meyer Trioplan f/2.8; variable speeds; as new .. £6 19 6
9.5 **Pathe Home Movie**; super attachment; "C" Motor; motor rewind; double resistance; good condition .. £8 10 0

At 66a, SEVEN SISTERS RD.,

Holloway, London, N.7. 'Phone: North 3573

Willo Exposure Meter; case; as new; 15/-
9.5 **Pathe**; Hand Turn; f/3.5 lens; case; good condition .. £1 5 0
Tempophot Exposure Meter; as new; List £3 5 0 .. £2 5 0
9.5 **Pathe Luxe Motocamera**; f/3.5 lens; good condition; Cost £10 10 0 .. £4 15 0
9.5 **Miller**; Dallmeyer f/3.5; slow motion; as new .. £6 6 0
9.5 **Pathe Luxe Motocamera**; f/2.7 Zeiss Tessar; good condition; Cost £21 0 0 .. £7 10 0
16 mm. **Bolex**; f/3.5 lens; case; good condition .. £7 17 6
9.5 **Bolex Projector**; resistance; as new .. £18 18 0

At 35, LUDGATE HILL,

London, E.C.4. 'Phone: City 1540

Ensign Cine Tripod; as new; List £7 10 0 .. £6 6 0
Cine Kodak Model Eight; good condition; List £9 17 6 .. £7 7 0
Kodascope Model Eight; good condition; List £9 9 0 .. £7 7 0
16 mm. **Bell Howell Filmo Camera 70A**; f/3.5 lens; case; very good condition; List £38 0 0 .. £22 10 0
16 mm. **Bell Howell Filmo Projector 57A**; 200 watt; case; very good condition .. £22 10 0
16 mm. **Siemens Camera B**; f/2.8 lens; case; as new; List £31 10 0 .. £25 0 0
16 mm. **Siemens Home Projector**; as new; List £36 0 0 .. £30 0 0
16 mm. **Ensign Super Kinecam**; f/1.5 lens; also 3 in. Dallmeyer f/3.5 Tele lens; case; good condition; List £59 0 0 .. £35 0 0

**STOCK EXCHANGE BRANCH
I, COPTHALL CHAMBERS,**

Throgmorton St., London, E.C.2
'Phone: Metropolitan 5351

**EXCHANGE
YOUR CAMERA
FOR A NEW
ONE AT
DOLLONDS**

LET US MAKE AN OFFER

9.5 **Pathe** with Camo Motor; f/3.5 lens; good condition .. £1 12 6
Blendux Exposure Meter; as new; List £3 7 6 .. £2 12 6
9.5 **Latest Coronet B**; f/3.9 lens; good condition .. £2 12 6
16 mm. **Cine Kodak B**; f/1.9 lens; case; good condition .. £13 15 0

At 17, TOPSFIELD

PARADE,

Crouch End, London, N.8.
'Phone: Mountview 2410

Kodascope Film Viewer; for 8 and 16 mm. Films; as new; List £3 0 0 .. £2 2 0
16 mm. **Cine Kodak B**; 6.5 lens; good condition .. £3 3 0
16 mm. **Cine Kodak B**; f/3.5 lens; good condition .. £7 10 0
16 mm. **Cine-Kodak B.B.**; f/1.9 lens, also f/4.5 Tele lens; combination case; good condition .. £22 10 0
9.5 and 16 mm. **Bolex D.A. Projector**; 250 watt; resistance; case; good condition .. £25 0 0
16 mm. **Gebescope Model A**; Sound on Film Projector; as new; List £95 0 0 .. £75 0 0

**At 12, GEORGE STREET,
CROYDON.**

'Phone: Croydon 0781

**A Full House
For All Needs**

**We have a
Large Stock of
New Cameras
and
Accessories**

BARGAIN

LIST

AND

GUIDE TO

NEW

MODELS

POST FREE

ANYWHERE

**Tell us Your
Requirements**

We may have

the very

Article

You Want

*Latest Literature
post free anywhere*

Cinophot Exposure Meter; good condition; List £1 10 0 .. 15/-
9.5 **Coronet** f/3.9 lens; filter; set of Portrait lenses; case; good condition; Cost £4 0 0 .. £1 15 0

16 mm. **Kemco** "Homovie" Camera; f/3.5 lens; Bakelite body; good condition .. £3 17 6
9.5 **Miller**; Dallmeyer f/1.9 lens; as new; List £9 17 6 .. £8 8 0
16 mm. **Kodascope C**; 1 in. lens; all voltages; case; good condition .. £8 19 6

16 mm. **Zeiss Kinamo S.10**; Tessar f/2.7 lens; case; very good condition .. £9 15 0
9.5 and 16 mm. **Celfix Projector**; 400 watt; resistance; as new .. £26 10 0

16 mm. **Ensign Super Kinecam** No. 8; 1 in. Cinar f/1.5, also 2 in. Dallmeyer f/1.9, also 4 in. Dallmeyer f/3.5 lens; five speeds; case; good condition .. £45 0 0

At 537, PINNER RD.,

North Harrow, HARROW.
'Phone: Pinner 2780

9.5 **Campro** Combined Camera and Projector; good condition; List £3 3 0 .. £1 10 0
40 mm. **Meyer Kinon** f/1.6 lens (to fit Bolex Projector); as new; List £5 5 0 .. £2 2 0
Metraphot Exposure Meter; case; as new .. £2 17 6
16 mm. **Ensign Silent Sixteen** Projector; 2 in. lens; 250 watt; resistance; as new .. £25 0 0

At 37, BOND ST., LEEDS, 1

'Phone: Leeds 25106.

Drem Cinemeter; good condition; List £1 13 0 .. 17 6
9.5 **Pathe Home Movie**; good condition .. £1 19 6
Avo Exposure Meter; as new; List £3 2 6 .. £2 7 6
9.5 **Dekko Projector**; hand drive; super attachment; case for outfit; good condition; List £4 5 0 .. £2 19 6

9.5 **Pathe Home Movie**; double claw; fair condition .. £3 0 0
9.5 **Alef Camera**; Meyer f/2.8 lens; fair condition; List £11 2 6 .. £4 19 6

16 mm. **Zeiss Kinamo S.10**; Tessar f/2.7; as new .. £10 10 0
16 mm. **Cine-Kodak B.B.**; f/1.9 lens; case; good condition. List £18 18 0 .. £12 17 6
16 mm. **Ensign Model 6**; Dallmeyer f/1.5 lens; filters; case; as new .. £17 10 0

At 73, LORD ST.,

LIVERPOOL, 2

'Phone: Bank 4927

**Expert Service
at All Addresses**

**DOLLOND AND
AITCHISON LTD.**
ESTD. 1750

SUGGESTION *and* ECONOMY

in Effect

This is the fourth article in the series, "The Amateur and the Professional Film." The first was published in the March issue. Continuity was dealt with in the April issue, Movement and Rest in the May and June issues. Next month: Documentary Films for Amateurs.

IN the first article of this series I laid particular stress on the role played in film-making by the power of suggestion; and with full reason, for if you reflect you will see that in some ways it is the foundation of the whole process. How else—to take the most comprehensive example—would it be possible for the film to cover such wide expanses of space and time as it habitually does? Or how else, in a silent picture, would it be possible for the director to give a sufficient impression of human intercourse with only the meagrest of dialogue sub-titles?

Symbolism

The principle involved is a simple one. No event which takes place is self-complete and indivisible, but always consists of a variety of different parts; and one or two of these parts alone will generally suffice to indicate the rest. A darkened window becoming suddenly bright suggests a room with somebody entering and turning the light-switch. A pair of walking feet suggests a man: a shot of a gang-plank with feet going down it, accompanied by another of a hand making a chalk-mark on a travelling case, suggests the end of a voyage. Make the hand dump the luggage instead of chalking it, and the feet go up instead of down, and you have the setting-out. The Eiffel Tower (most hackneyed of symbols) suggests Paris; and a few Piccadilly signs suggest London.

It would be impossible to show *everything* that happens; and, as we see, it is also unnecessary. Moreover, not only is it unnecessary—it is undesirable. Our minds object to being burdened with superfluous details and we very quickly become bored and feel that we are being treated like school-children, if every point is dinned home beyond mistake. And again—one small item in an action, shown intimately, can be a great deal more revealing than the whole action, shown—actually or metaphorically—in long shot.

Dramatic effects can be achieved with economy by shadows. In this case there is no point in not having the actual person to cast the shadow, but in cases where, say, expense precludes showing an object, a shadow thrown by a cardboard cut-out will often serve.



Often you will find the method **By A. VESSELO** exceedingly use-

ful in helping you over practical difficulties. But in this case be very careful not to show in any way that such difficulties exist, or you will defeat your own ends. That is why the famous Eiffel Tower shot has lost its value—because it has grown too obvious and we know that it is there only to combat a difficulty. There are dozens of other ways in which Paris could easily be suggested—by a street name, by a characteristic street kiosk in the background, by one of the maps of the city that you will find on the outside of any Metro subway, and so on. The subtler and less obvious you can make your suggestions the better.

Surprise Effects

There is a reverse side to the question, which we may consider for a moment. If you are out for surprise-effects you can get them by giving suggestive detail shots which lead the mind in a well-defined direction—and then following them at once with others which prove our subconscious deductions to be ludicrously wrong. Thus you will no doubt at some time have encountered a film which opens with a scene of apparent violence or emotion; the camera thereupon altering its position and revealing the interior of a film studio, with the director shouting 'Cut!'

To return to our main theme. We all know, of course, that studio sets are frequently the merest husks, and yet, skilfully photographed, can give the idea of completeness and stability. Here are a few more stock cases from the studios. First of all, the lift-shot. A lift is rarely shown in actual motion (though there appeared to be a properly-working one in *Roberta*):

(Continued on next page)

SUGGESTION and ECONOMY in EFFECT

(Continued from previous page)

what generally happens is that the outer door is closed and the light behind it is seen to move up or down. There is no lift there at all; but we are deceived by the moving light into thinking that there is.

More immediately affecting the amateur, perhaps—for it illustrates the principle in its simplest and yet most effective form—is the means used to indicate a shot being fired, or a knife being thrown and arriving at a target. In *Barcarole* a man demonstrated his prowess by shooting at and demolishing some wine-glasses across a room. But he need not in fact have known anything about shooting, for each element in the action was given a separate close-up: first, the man shooting, then the wine-glasses being shattered—shattered, we may safely assume, by some quite different agency.

Sidney Howard's amazing feats of ball-catching in *Where's George?* were photographed in much the same way—the ball in the air, and the ball being caught, in quite distinct shots; and, to follow the method a little further, Eddie Cantor's acrobatics in his latest film are obtained by the aid of close-ups cut in with long shots independently taken.

The mere juxtaposition of the film-strips suggests to the observer a relationship—a relationship which may be quite false in fact. The thing to recollect, however, in all these cases, is that the pictures to be joined together must be perfectly matched, the timing accurate and the jointure smooth. If the succession of shots



One can symbolise a place in a few well chosen shots, but if the place is a famous one, make sure that those shots are not of too familiar subjects. Landseer's famous lions at Trafalgar Square might typify one part of London.

causes your audience to be at all suspicious the illusion may be entirely wrecked.

Some of my examples may seem to you elementary, but do not despise them for that. I have purposely chosen the most straightforward ones, for they provide us with our working basis; they also show what a large proportion of the ordinary film can be brought under the heading of suggestion. What they indicate practically is the necessity for a definite method of procedure.

If you have a specific scene to shoot you must, before going to work at it, analyse it carefully and decide which are the most expressive items in the action. A good idea is to imagine the scene first of all in a continuous series of close-ups: this will enable you to sort it out. Then you will probably see that for completeness you must include certain longer shots, but you will also find that by retaining your arrangements of separated close-ups at several points you can not only get a more convincing total effect, but in addition save yourself trouble and money and overcome problems otherwise perhaps insuperable.

A good deal can be done by focussing on the shadow of a thing instead of on the thing itself; but a shot of this kind should not be too much emphasised (as if to show how clever it is), nor should there generally be many in a small

compass. Remember, finally, the virtues of the side-shot: by which, with careful lighting, you can make a few flat planks seem like a solid and complex structure.

I have said nothing here about the use of super-imposed sounds to suggest background activity: nor have I dilated on the elaborate systems of visual symbolism which may be built up. But—important though these things are—what is most important is a thorough understanding of the basic principles which condition them.

The Art of Film Production

"Great Britain," says Mr. Andrew Buchanan, "is an island almost entirely covered by cinemas," so that he should be assured of a respectable-sized audience for his latest book, "The Art of Film Production" (Pitman, 5/-). Readers of *Amateur Cine*, familiar with his engaging style and his art of explaining with forcefulness and clarity the ideals and mechanics of film-making, will need no urging to include themselves in that audience.

The book contains a selection of his articles

published during the last few years. One is glad to renew acquaintance with "Dramatizing Industry," "The Camera Goes to See" and "Screen Magazine Production," which originally appeared in this magazine and with other articles which equally well merit the permanency of book form.

He surveys succinctly and pungently the modern film and the somewhat crazy industry that has grown up around it, British, Russian, Continental, non-fictional, educational films. He analyses screen art and tells how it should

be practised. Choosing a subject, making, directing and cutting: . . . these essential phases of film production are described in a way at once stimulating and practical. One does not, he tells us, "need to cry over the fact that one does not possess complete recording equipment, magical cameras which come when you whistle, and armies of assistants. Such things can easily become handicaps if one wants to make original pictures, and in any case they have proved to be comparatively unnecessary."

"It is interesting to compare Gwen Ffrangcon-Davies in 'Tudor Rose' with the traditional portrait of Mary Tudor, and see how close is the resemblance achieved." Note, too, the simple setting.

HISTORY ON THE SCREEN

"*Tudor Rose*," "*Kænigsmark*" and
"*The Amateur Gentleman*"



HISTORICAL and semi-historical films begin to take a large place on our lists. This month we have *Tudor Rose*, the story of Lady Jane Grey; and somewhere on the outer fringes of the same class are two other British films, *Kænigsmark* and *The Amateur Gentleman*, though these are in many ways "historical" by courtesy only. *Tudor Rose* is at any rate by far the most important of the three; and that because it is significant of a change of attitude.

The 'Private Lives' Fashion

Film-producers have never been able to make up their minds how history ought to be treated on the screen. There was a time when they fought shy of it altogether; but when Alexander Korda came along with his "Private Lives," he set a fashion from which it seemed that we should be unable to escape. Now, however, *Tudor Rose* (together with the even more significant *Rhodes of Africa*, to be released in September) proves that we can escape from it if we will, and that we can take up a relatively saner and less sensational attitude.

In the end, the attitude is the thing: there is no use our pretending that the screen can exactly reproduce history—it cannot, whether it ought to or not. All we can hope to do is to cling to what definite facts we have, refusing to distort them wantonly (whether in the name of "entertainment" or of anything else), and building up round them an atmosphere as correct in *feeling* as we can get.

Tudor Rose has its lapses, as in the passage, on somewhat hackneyed romantic lines, where Lady Jane meets and confides in Lord Guildford Dudley, not knowing that he is the young man she has just refused to marry. Some of the dialogue, too, is second-rate (for difficulties here, see the review of *The Cardinal* in the last issue). But on the whole there is a much nearer approach to historic reality than we have had before, and the spirit of

cold-blooded intrigue which animated all those about the throne is well-presented. It is interesting, by the way, to compare Gwen Ffrangcon-Davies in this film with the traditional portrait of Mary Tudor, and see how close is the resemblance achieved.

Note the way in which the film deals with the decisive battle between Mary and Warwick. We see Mary addressing her leaders some while before, and Warwick riding out from London to meet her; later in direct contrast to the manner of his going, we see Warwick returning, defeated and a prisoner—an impressive scene. Of the actual battle, however, there is not a single shot: how far wisely, how far not, you may determine for yourself.

Shots to Notice

There are one or two nice pieces of interior photography, carefully composed and lit, in the cell-sequence near the end—of Jane Grey looking through a window into the sunlight, of Mary stationed in a darkened doorway. Afterwards, when Lady Jane is standing on the scaffold, voices from previous episodes in the film are imposed on the sound-track (roughly in the manner of *Strange Interlude*) to give the idea of her memory wandering back over the past. This device, though gaining in popularity, is difficult to do really well, and here does not altogether come off.

In essence *Kænigsmark* is simply a spectacular Ruritanian romance. Treated unashamedly as such, it might conceivably have been made to hold the attention. But the producers have fallen into the mistake of trying to give it a "naturalistic" air—particularly noticeable in the excessive understatement of some of the acting—which only serves to show up the artificialities of the story. The plot in itself contains all those obscurities of development which one associates with the screen-play derived from a novel; and

(Continued on page 241)

Technical Features of Some August Releases

SCRAPBOOK, 1934. By G. LAIDLAW. 2 reels. 9.5 mm.

The first sequence of this film consists of random shots of swans and is titled: "Concerning the wild fowl." But just how and why it concerns wild fowl is not clear. There is no point in taking shots of swans any more than there is in filming water running out of the bathroom tap *unless* those swans are presented in an interesting or significant way—interesting or significant in themselves or in relation to their surroundings. In the same way, a shot of water pouring out of a tap would have significance if, to take an instance, it was used as a continuity link and matched with a shot of rain trickling down the window, as in the I.A.C. prize-winning film, "Happy Day." In that picture we had a shot of baby looking out of the window at the rain, close shot of the rain, then one of water pouring out of the tap, introducing the bath sequence.

A Process of Selection

If you must film swans—and there is no reason why you shouldn't—first ask yourself *why* you want to. It will be because something about them strikes you. What is it? Their grace, their dignity, the way they dart at the food thrown at them from the boat, the undignified way they explore below the surface of the water, the picture they make against the mirrored background? Analyse the impressions you get and then select your angles so that they accentuate the feature that strikes you most. If you don't, the sequence will be a ragged, characterless one. Movie-making is essentially a process of selection.

After the swan sequence comes a pan of a glade, presumably to lead on to a shot of some lakes.



Tree and foliage in foreground aid composition by supplying a frame for the picture.

Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and a stamped label.

Continuity would have been better preserved had the swans been in the picture at the beginning of this second sequence. In this particular sequence—but not in the others—the author puts too much insistence on continuity. It is made an end in itself instead of an unobtrusive link. Elsewhere lack of continuity and significant shots through insufficient planning is evident. The shots of the birds and frog are good.

"The home of 'Scotch'" is a series of rather haphazard views of a distillery. In the professional magazine film it is unlikely that such a sequence would open abruptly. The running commentary would supply a verbal link, probably a facetious one, and/or there would be a visual link, in the shape of matching of shots, with the last sequence. Or there might be a theatrical introduction: a bibulous gentleman imbibing whisky, with a touch of comedy by-play, a scene in a pub or something of the kind.

Now the amateur cannot record a synchronised running commentary—at least, not easily, so that the link must necessarily be made by a sub-title. But note that the title is a link between the two. It must smooth over the break between two dissimilar subjects, not emphasize it. Thus, in the case under discussion (which is not a very helpful one, because the first sequence is rather pointless) one might have a title which links up water and whisky—not a difficult title to invent.

Next come shots of a football match, zoo and aerial display. In the last the shot of the parachute descent should come after the aerial shots of planes, not after the shot of one of them landing. A title draws our attention to the "shell" trip, but the pictures do not make it clear what the "shell" trip is.

In the second reel we get posed groups of men, apparently on a golf course, after the sequence, "The Pageant of Ayrshire," but just who they are is not revealed. The next sequence, "At an unemployed girls' camp," consists of one shot only—again a posed group. In these posed groups at least the people are trying to look interested in something outside the camera range. They are, indeed, trying so hard that the effect is most naive and amusing. The posed group comes within the province of the still photographer, not the movie-maker who must catch his subjects doing something, even though that something may be nothing very much.

There is a commendable attempt at establishing a train journey by means of detail shots of boat and road signs and the shots of the "Queen Mary" are good. But in the main the film is too rambling and incoherent.

CARDBOARD CAPERS. A Cartoon by CYRIL BARTON. 9.5 mm. 300 ft.

A 300 feet amateur cartoon is a monument to industry and patience. "Cardboard Capers" is not quite the achievement it sounds—although it remains a remarkable effort—because the figures are cardboard cut-outs, not separate drawings. The cardboard cut-out method was employed about 1917, during the early days of cartoon making. A drawback of the method is that the loose line and rhythmic flow characteristic of the good single picture cartoon is virtually impossible. Mr. Barton has accentuated this defect by making the drawings too detailed, but nevertheless this picture of the adventures of Nell who is captured by the repellent villain who rides in a very ancient car, pursued by the noble hero on a horse, is extremely well done. The action could, with advantage, have been a little quicker.

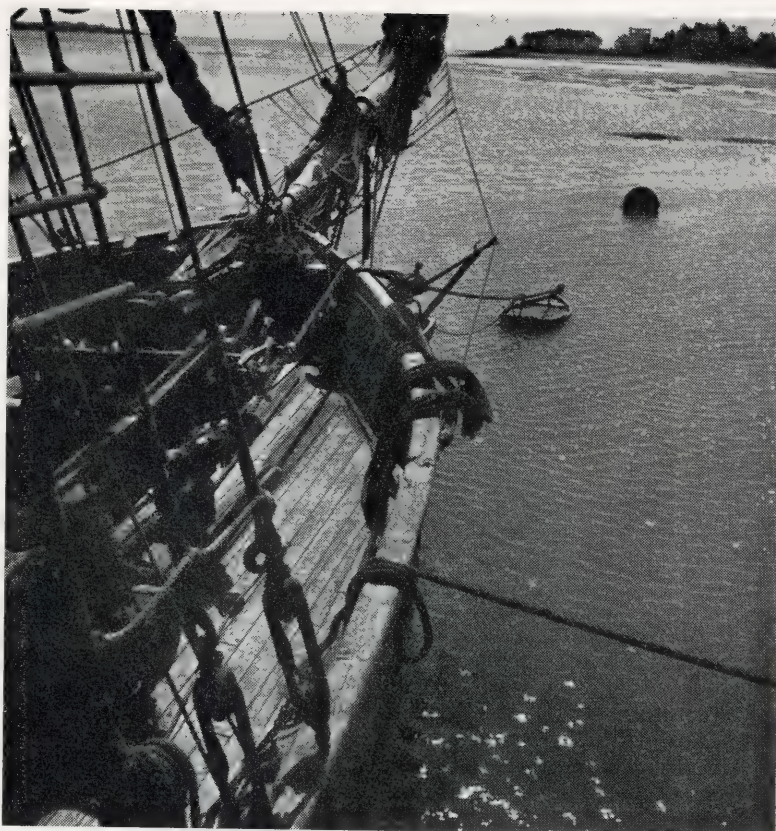
It is interesting to note that the author processed the film himself. The film took about six months to make, a Cine Nizo camera and Gevaert ortho stock being used at an aperture of f/4 with two 100 watt lamps and two 60 watt pearl lamps. A Leader has been awarded.

THE CONSPIRACY. By C. W. M. YOUNG. 9.5 mm. 175 ft.

There is probably a very large number of amateurs who deny themselves the pleasures of making a film play because by "film play" they understand a production running to at least 400 feet—maybe more, with an involved plot and a cast strong in size and talent. There are film plays innocent of love interest, guiltless of murder and devoid of intrigue, but many amateurs are too much inclined to see passion, poison and petrification in every foot of raw stock destined to be moulded into a screen play. And so, because they have neither the cast nor the film available they fritter away the stock in dribblings euphemistically termed a "magazine."

Now unless you are a Ben Hecht in embryo you cannot emulate the Hollywood drama in one super reel. If you are an individual worker there are a hundred and one reasons why you should eschew complicated plots. Not the big canvas, but the etching is for you. The slight cameo, the domestic incident, suitably presented, is as much a play as an eight-reel Metro spectacle. The plot, however trivial, should preferably be an unadorned slice of life as you know it and live it; your players must not be asked to sustain emotions unfamiliar to them; they must be themselves. Even though it is a film play they should not be asked to "act"; the camera should merely record what may well be pedestrian incidents while the imagination of the director embellishes.

But such a film, you may say, is merely a domestic diary. Granted, but give it a twist at the end and you



When on your seaside holiday remember, if you go on a trip out to sea, it is necessary to take one or two embracing shots of the boat as well as from the boat.

have your play. How to think of these twists, or denouements? It is simple, really. Go out into the street, note some casual incident, and think backwards. As an instance, there is a child howling because he has

dropped his ice-cream into the gutter. Now that can be funny, pathetic or both according to how much the child wants the ice and the pains he has been at to get it.

One can imagine that he has made a perfect little nuisance of himself importuning for a penny. He has worried his mother, causing her to speak snappishly at father. He has upset the even tenor of the home, all for a penny ice. And when at last he gets it, he promptly drops it. In the above we have the material for an interesting little play of about 200 ft., with a suitable twist at the end. It is just the barest skeleton but get your mind to bear on it and you will soon clothe it with firm flesh.

One could open with a shot of father working happily in the garden. Mother, maybe, might be sitting in a deck chair, sewing. Establish the peaceful nature of the scene. Child approaches mother. Close-up: he asks for a penny for an ice. Mother goes on knitting. He clambers on her lap, twines his arms round her neck. She puts him down. Child wanders round disconsolately, approaches father, who is more amenable. Mother rates father for giving in so easily. Son has already had three ices that day. Father tries to smooth things over, but mother is ruffled. Father loses his temper.

There is quite a little argument; introduce action as

(Continued on next page)

Making a Six-Minute Film Play

(Continued from previous page)

required. Close-up of next door neighbour peering through curtains. The neighbour on the other side switches on the radio. Neighbour, with outward show of kindness and a sly glance of satisfaction at thus being able to score, calls little boy to fence and gives him a penny. Little boy, the cause of all the turmoil, runs off for his ice—and drops it.

Simple Wipe Effect

In "The Conspiracy" the denouement is merely the discovery of two young men playing with trains. But mark how neatly it is led up to. We fade in to a medium close-up of a boy asleep in bed. Fade out. Then comes a medium shot of a youth reading a paper, apparently in the drawing room. He gets up; as soon as he leaves the frame the scene is cut to: dim hall, empty. This shot is held on for about two seconds, to allow for time lapse. Young man enters through door and switches on light. He walks towards camera. Cut. He walks away from camera to front door, the darkened frame, caused by his back completely obscuring the field, acting as a sort of wipe from the previous shot. It is useful to remember that a black-out approximating to a wipe effect can be obtained by people or things approaching or going away from the camera.

Close-up of bolt being drawn back. Medium shot from the drive of the door being opened. He comes out and switches on the porch light. Medium close-up

of him consulting watch and looking around. Back to previous scene, cutting on action. He goes in and closes door. The light is turned off. Gloom again.

Notice the variety of shots that have gone to the making of this simple sequence of a young man going to the front door to see if anyone is there. It illustrates his eager expectancy and sets the audience wondering as to the reason for it. If the visitor had been already at the door that sense of expectancy would have been non-existent and there would have been no point in showing in detail the business of going to the door and opening it.

A Delightful Production

Now we see the headlights of a car approaching the camera. The car pulls up, disgorging another young man with a parcel clutched under his arm. Cut to interior. Other youth, whom we will call A, goes to door and opens it, the visitor, B, being revealed outside as door opens. He delivers parcel to A and they both walk out of the scene. Camera holds on to door for one or two seconds, then fade out. Fade in to them sitting down, drinking, one clutching the mysterious parcel. Close-up of a map they are consulting; cut to medium shot of the same scene to lead on to: shot of door slamming. They both look up. A goes to investigate, opens door (filmed from hall) and looks out. Nothing there. He goes back. Later they go out of the room into another. Close-up of door handle being turned. Cut to boy sitting up in bed, listening. He goes downstairs to investigate. Close-up of conspirators in shame-faced alarm. Shot of boy taken from low angle, the angle at which the conspirators see him, for the next shot reveals them squatting on the floor, playing trains.

This delightful little production, which is directed by I. L. Serrailier and photographed and produced by C. W. M. Young, is very well timed and edited. The photography is good, exposures first-rate, quality admirable. A Leader has, of course, been awarded. Note that no real acting ability was required, that the plot is of the simplest. It is in effect, one simple incident—the denouement—led up to by a series of simple incidents.

BURNLEY IN 1935. By ROBERT ATKINSON.

9.5 mm. 2 reels.

"This film was made," a sub-title informs us, "with the intention of showing a record of events and various places of interest in Burnley." That seems fairly obvious. Now, while a map is almost always useful in showing the progress of a journey or the location of a place, we think a blank map of the British Isles, with Burnley the only place name marked on it, followed by a closer view, with a pencil pointing it out, are scarcely necessary.

Just coming from church. The dignity of the background points the naivety of the grave little subjects.

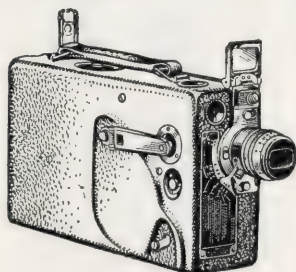
The film opens with a plan of the surrounding country-side. We presume it is the surrounding countryside but

(Continued on page 237)



Try **COLOUR** THIS HOLIDAY WITH ANY OF THESE CAMERAS

Probably you have not yet tried the new "Kodachrome"—it is as easy to use as black and white—but not only does it add realism to your films, it also gives beautiful plastic and stereoscopic effects. Try it now! 50 ft. spools **22/6**, 100 ft. spools **42/-**.

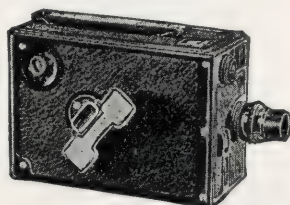


CINE-KODAK "K"

A de luxe instrument. Easy to use. Has half-speed device. High-speed f/1.9 lens. Direct and reflecting viewfinders. Footage indicator. Built-in exposure chart. Holds 50ft. or 100ft. of 16mm. film. £35 9 monthly payments of 81/8

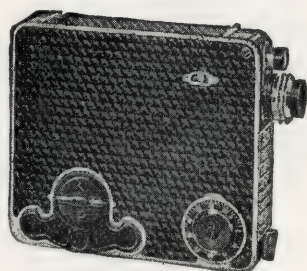
MODEL "BB"

With f/3.5 lens, built-in exposure guide and footage indicator. Takes 50ft. spools. £13 13 0. 9 monthly payments of 31/11



FILMO "121" CAMERA

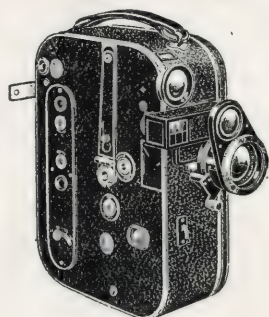
Small and compact. Has built-in exposure chart and daylight magazine loading. Two film speeds. 20mm. f/3.5 Universal focus lens. 50ft. capacity. £20 10 0 9 monthly payments of 47/10



ENSIGN SIMPLEX POCKETTE

Daylight loading. Motor runs 25ft. of film at a winding. Two speeds 12 and 16 frames per second. Weighs only 35 ozs. 2 viewfinders. Exposure guide. f/3.5 Ensar lens. £20 0 0. Leather carrying handle. f/2.9 Dallmeyer £25 0 0. 9 monthly payments of 46/8 or 52/4

NOTE: Special 50ft. Kodachrome cassettes are available for Filmo 121 and Simplex pockette. These offer the special advantage of enabling you to change from black and white to colour and vice versa in a jiffy without wasting film. The 50ft. cassettes of Kodachrome cost 24/6 each.



ZEISS MOVIKON

Distance meter coupled with lens focussing. Delayed action release for filming oneself. Footage indicator. Setting disc for single pictures. Angle viewfinder. Shutter speeded from 1/25th to 1/200th sec. Zeiss Sonnar f/1.4 lens. £98 10 0. 9 monthly payments of £11 9 10

EXCHANGE ALLOWANCES are made on any of your used apparatus for a new outfit.

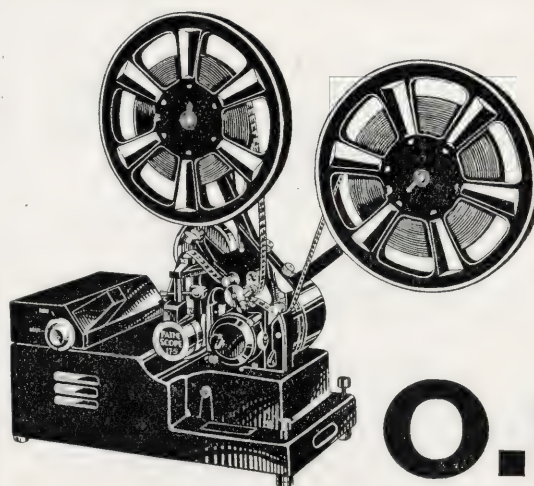
LATEST CATALOGUE OF NEW APPARATUS
Every other camera and accessory is here; the list is Post Free.

CITY SALE

AND EXCHANGE (1929) LTD.

94 FLEET STREET
54 LIME STREET

59 & 60 CHEAPSIDE
LONDON, E.C.



O.K. for SOUND

There's no bother with the Pathéscope Talkie. You simply plug into A.C. mains to obtain pictures 8 feet wide, with marvellous sound reproduction from the full standard size width sound track and control the volume for the drawing room, or, if desired, the village hall holding 500 people.

You have ideal performances with the

PATHÉSCOPE 17.5_m TALKIE

A good selection of films is now available—and more in course of production—for hire or outright purchase at a fraction more than for silent films.

£60 COMPLETE

Less than you would pay for similar equipment in part exchange for your existing equipment. Keep your present apparatus and be O.K. for Sound with the finest Talkie on the market.

10, Great Marlborough Street, London, W.1
and North Circular Road, Cricklewood,
London, N.W.2

BEAT THE EXPERTS

WITH A

"VICTOR"



THE SPLENDID PERFORMANCE
GREAT FLEXIBILITY AND
UTTER SIMPLICITY OF THE
"VICTOR" CAMERA ARE MAR-
VELLED AT ALL THE WORLD
OVER

VICTOR MODEL 5 Parallax Compensating Viewfinder. A new and ingenious device is fitted to the viewfinder which makes it easy and simple to centre your picture when filming at any distance and with any of the varying focal length lenses. A visible "plumb" prevents side tilting. Special provision is made for critical focussing by the visual focusser. The magnification of approximately six times, permits dead sharp focus. Back Turn for Lap Dissolves and Double Exposures. The film is simply and easily wound back to any desired length and re-exposed. The sprocket rollers, gate, etc., are made of special materials which eliminate any possibility of scratching the film. In addition to the normal visual footage indicator, an audible click registers every foot of film exposed. The other features include 5 speeds, 8, 16, 24, 32 and 72 (slow motion), hand crank for single pictures for trick titles, animated cartoons, etc. Turret front for any 3 lenses. 50 or 100 ft. spool capacity. Built-in exposure guide. Speed governor for regulating shutter speed and a precision and finish to satisfy the most discriminating. Fitted with a Dallmeyer 1 in. f/2.9 triple anastigmat lens as standard equipment. **£45**

VICTOR MODEL 4 is also fitted with a Dallmeyer 1 in. f/2.9 triple anastigmat as standard equipment. It also has all the features of Model 5 (as above) except that it has no back turn for lap dissolves and double exposures. **£35**

VICTOR MODEL 3 In this Model the viewfinder has centring device for 3 to 5 ft. and for 6 ft. to infinity. It has Dallmeyer 1 in. f/2.9 triple anastigmat and 5 speeds, but not a turret front and does not possess the audible footage warning or back turn for lap dissolves. **21 Guineas**



A DEMONSTRATION AND IN-
SPECTION OF THE ADVANCED
FEATURES OF THE "VICTOR"
CAMERA WILL BE GREATLY
TO YOUR ADVANTAGE.

Ask your dealer to demonstrate, write or call

J. H. DALLMEYER LTD.

31, MORTIMER STREET, LONDON, W.1

Works: Willesden, N.W.10

Phones: Museum 6022/3/4

a New-Simpler EXPOSURE METER

MORE
COMPACT

EASIER

QUICKER

MORE
ACCURATE

You will have no more disappointments—no more spoiled films or plates, if you depend on the "AVO" Exposure Meter. It tells you the *correct* exposure as measured by a photo-electric meter at the actual time of taking the photograph. It is influenced only by the light that comes within the vision of your camera, all extraneous light being excluded. It is the simplest and most

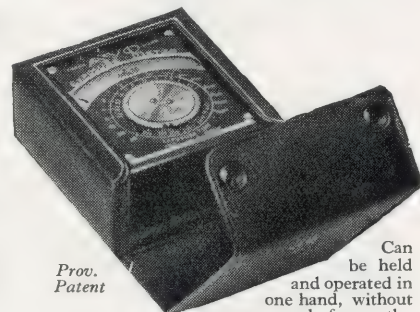
dependable exposure meter ever made, as well as the quickest and easiest to use. It is valued by professional photographers and by amateurs, because it saves time and materials, and ensures that no opportunity of getting a good picture is ever lost. Do away with uncertainty—with over-exposed or under-exposed films—by depending on the British-made "AVO" Exposure Meter.

Unique new method of exposure indication.

Greater sensitivity. Gives exposures from 60 secs. down to 1/2,000th of a second.

Exceedingly compact, for vest pocket. Size only 2½ x 2½ x 1 in.

Influenced solely by light received from normal picture angle.



Prov. Patent

Can be held and operated in one hand, without removal from the leather case.

The New "AVO" EXPOSURE METER

FOR "STILL" OR CINE CAMERAS

63/-

Real Morocco ever-ready Case (as illustrated) .. **5/-**

BRITISH MADE

Mr. Oliver G. Pike, F.Z.S., F.R.P.S., M.B.O.U., writes:—
"My film, 'Nursery Island' . . . owes the excellence of its exposures entirely to your 'AVO' Meter. . . . The exposure was absolutely uniform throughout, and as correct as it was possible to get it. My 'AVO' told me the right stop every time, and I cannot speak too highly of it."

OBTAINABLE at all GOOD PHOTOGRAPHIC STORES.

Fully descriptive leaflet post free from—

The Automatic Coil Winder & Electrical Equipment Co., Ltd.

Winder House, Douglas St., London, S.W.1. Telephone: Victoria 3404/7

Planning a Holiday Film

(Continued from page 234)

are not sure because it is difficult to see, the shot being under-exposed. A sub-title, "The Centre," introduces a shot of a policeman on point duty. From the surrounding countryside to the centre of the town is rather a big jump; we might have progressed via the outskirts. The tendency to under-exposure makes this shot look sombre. Perhaps the effect is intentional.

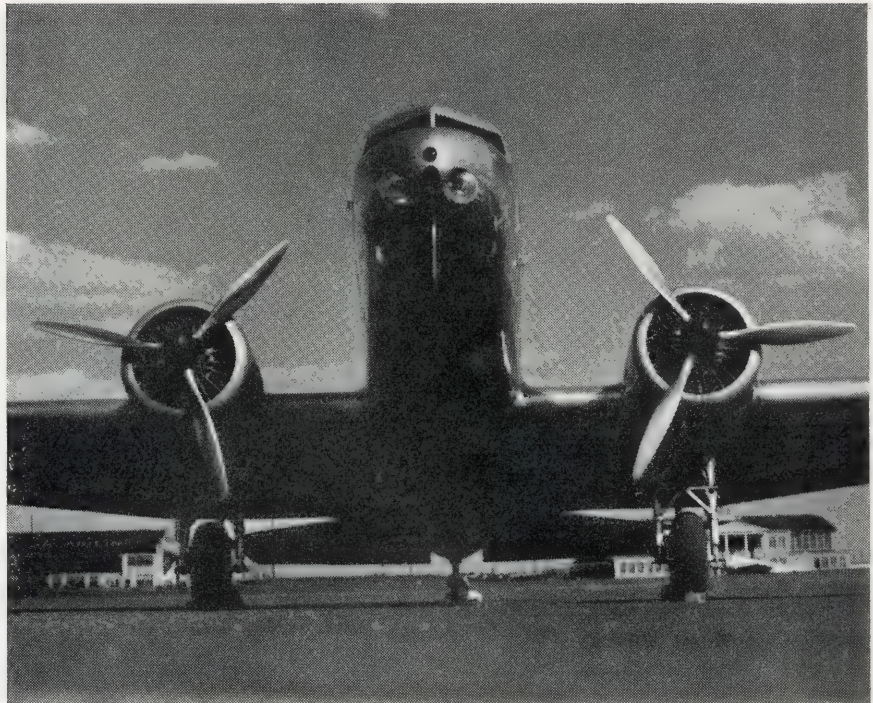
We are shown such places as the Town Hall, Central Library, Burnley Building Society offices, St. Peter's Church and The Cannons (we wish the author had told us where they come from and what they are there for) and modern houses which have replaced the slums, but the first reel consists principally of scenes in a cotton mill. We are shown a good deal of what goes on but not enough of *how* it goes on. That is to say, there are not enough explanatory close-up and detail shots. Under-exposure is marked throughout.

At the beginning of the sequence there is a shot of swans. Are they in the mill grounds? We do not know, but even if they are they are far from being the best introduction to a collection of shots of machinery. They evoke quite the wrong mood. If it was desired to show them they might have come at the end of the sequence.

Reversal of Policy

The second reel begins with a sequence devoted to the Hurstwood Reservoir, followed by "A sports section," "St. Andrew's Cricket Ground," netball, garden fete, football, Jubilee celebrations and parks sequences. The net ball part is much too long. Unless the game were of considerable importance to the social life of Burnley (which quite obviously it is not) then we desire to be shown not *how* the game was played, but the fact that netball *does* take place there. Hence the sequence should be short: almost, indeed, a montage effect with cross patterns and opposition of movement and rest. In this will be perceived a direct reversal of the policy advocated in the mills sequence. The one is material to, and typical of the life of the town; the other is not.

There is a dearth of close-ups throughout and the angles are not particularly significant. The production thus tends to be aimless, but the author deserves praise for his enterprise. "Burnley in 1935" presents the guide-book aspect of the place; the essential Burnley, the human aspect, remains hidden. Children playing in the streets, mill hands going to work and at play, the daily commerce of the highway and byways . . . these are the features that, adequately presented, would make the town live on the screen.



Low angle, looking upwards, emphasizes the massive dignity and grandeur of the subject.

HOLIDAYS ON THE BROADS, 1935.

By F. G. GODWIN. 16mm. 400 ft.

We know that a holiday on the Broads can be a most delightful affair, but from this film we are afraid it would seem that it consists almost entirely of watching other boats go by. The author has used *his* boat chiefly as a support for his camera. The film lacks construction and continuity and the human element has been inadequately stressed. It begins well enough; close shots of supplies, etc., being taken aboard, but an opportunity was missed of introducing the holiday-makers as well. We see them spasmodically throughout the film, but never get to know them. We are, indeed, uncertain as to just how many there were.

In a holiday film in which the personal element is featured it is necessary that we should get acquainted with the people as early as possible. They should not be captured in fleeting glimpses here and there, but should be introduced as carefully as in the film play, their characteristics or idiosyncrasies being featured so that we can the more readily recognise and get to know them. We remember strangers not so much by their name and appearance but by their several little mannerisms. Thus we may forget the name and looks of the person we were introduced to a month ago, but we recollect that he had a curious little habit of stroking his nose when talking.

Suppose four young people are going for a holiday on the Broads; Jill, quiet but capable; she can be relied on to see that the catering is done properly; Jane, jolly and always ready for a lark; Jack, the life and soul of the party (there is always a life and soul of a party), and John, the only one who appreciates the finer points of sailing. Now in a leisurely holiday of this kind there will be ample opportunities of getting the party to enact little episodes for the camera, that is, to suffer a modicum of direction from the cameraman rather than be filmed, without any preparation, as the occasion offers.

(Continued on next page)

Our Critics Review

Readers' Films (Contd. from previous page)

So we could begin our film, as Mr. Godwin does, by showing the supplies being taken aboard, but we should also show how the process affects the holiday-makers. Thus, Jill would be quite methodical and serious, putting things properly in their place, Jane would throw them about gaily, Jack might play the fool with them, while John might be sublimely indifferent to these goings-on and be immersed in an examination of the boat's equipment. Get plenty of close-ups into this introductory sequence.

Remembering that our boat, and not any other boat, is the focal point of interest, we should be careful to keep it well in the picture but there will, of course, be many occasions in which we shall need to show the surroundings. The fault of "Holidays on the Broads, 1935," is that there is far too much of the surroundings and not enough of the holiday proper. Because the camera is trained aimlessly on passing craft and often follows their progress one loses all sense of direction. If another boat is in some way so important that you need to follow its journey it is advisable to establish part of your own boat at the beginning of the sequence—part of the side or rigging as a framework, for instance—and to return to your boat at the end of the sequence so that the location is kept clear in the minds of the audience.

But this is a technical detail which anyone can get right once he has been told about it. Only the camera-

man can plan the film. The way to set about it is to ask yourself in what way your holiday on the Broads will differ from any other holiday you have had. Quite obviously there will be a distinct change in the scenery, but what is not so obvious, there will also be a distinct change from normal holiday routine and it is on these changes that we might well base our film. There will be the fun of doing one's own catering with its attendant minor disasters, there will be the managing of the boat (unless a man is taken and then he will need to be shown piloting the vessel along), there will be sunbathing on the boat and swimming from it. The background of the film will be placid but the human interest will probably be a lively one. If we balance the liveliness against the calm placidity we shall get an interesting film.

TENBY. By RONTROY FILM PRODUCTIONS.
9.5mm. 150 ft.

There is no 'plot' in this picture in the accepted sense of the word; it captures not so much the happenings on the holiday but brings out the spirit of it. It is a lively production, there are several novel touches in it, it moves. It opens with a beach and seascape background. Then comes a rapid tilt down to the sands, ending with the word, 'Tenby,' neatly written in them. Feet walk by, giving a suggestion of a wipe and then is revealed another title 'Our Summer Holidays, 1935.' But which is the main title?

A sub-title '7.0 p.m. Aug. 6th' introduces a shot of people getting into a car and starting out. Shots of the people in the car with the scenery speeding by are

(Continued on page 240)

The Little More That Means so Much

A good picture will often be a good deal better if your film can give you that little more that means so much. Agfa Isopan ISS gives you just that. Greater speed that enables you to stop down for greater depth of focus in tight corners, and even greater latitude to allow for unavoidable errors of exposure. Add to that great accuracy of colour rendering, the ability to give you clouds even without filters, the boon of Agfa individual processing with real velvety blacks full of shadow detail and sparkling high lights. And if you are one of those keen filter-users, the extra speed of Isopan ISS allows you to use filters under conditions where, with any other film you couldn't do it. Agfa Isopan ISS is the fastest sub-standard film available. Use it and prove the benefit of "the little more that means so much." It is true summer or winter, by day or by night.



16mm. REVERSIBLE FILMS

are available in 40ft., 50ft. and 100ft. spools from all leading dealers

Agfa Photo Ltd., 1/4, Lawrence St., High St., London, W.C.2

Sole distributors of Agfa Photographic Products for the U.K. and I.F.S.

TAKE & PROJECT YOUR OWN MOVIES WITH THIS MACHINE



9.5mm.

- MOTOR DRIVEN CAMERA PROJECTOR.
- LENS: F/1.9 FOR PROJECTING.
F/3.5 FOR TAKING. IRIS DIAPHRAGM.
- PATENTED DUAL SHUTTER ELIMINATING FLICKER.
- VIBRATIONLESS SILENT WIND GARRARD MOTOR. ACCURATELY GOVERNED.
- 2 PIN TRUE CLAW ACTION.
- PICTURES IN SHARP FOCUS FROM 4 FEET TO INFINITY.

THE CAMPRO CINE CAMERA PROJECTOR IS STOCKED BY ALL THE LEADING DEALERS.

Send for **LISTS** of PROJECTORS, SCREENS, FILMS, TRANSFORMERS and OTHER ACCESSORIES to:—

HOME CINE CAMERAS Ltd. (DEPT. A.C.),
18, GRAY'S INN ROAD, LONDON, W.C.1.

PRICE

77/6

FROM THE LOWEST PRICED CAMERA...

9.5 mm. DEKKO

Three speeds—half, normal, slow. For snapshots, time exposures, single and animated Dalmeyer f/3.5 lens

£6 18 6

Nine monthly payments of 16s. 2d.



THE MOST GENEROUS EXCHANGE ALLOWANCES

FILMO "DOUBLE-8"

Designed to meet the increasing demand for a small cine camera taking the width of double 8mm. film. Has 50ft. film capacity, and operates at 8, 16, 24 and 32 frames per second. With f/2.5 lens and supplied complete with case.

£22 10 0

Nine monthly payments of 52/6



FIRST OF 9 MONTHLY PAY- MENTS GETS ANY ITEM

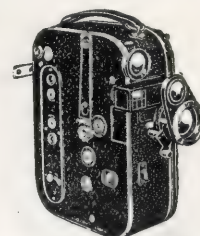
ZEISS 16 mm.

"MOVIKON"

Distance meter coupled with lens focussing. Delayed-action release. Footage indicator. Single picture action. Speeded from 1/25th to 1/200th sec. Zeiss Sonnar f/1.4 lens

£98 10 0

Nine monthly payments of
£11 9 10



THE NEW 138 FILMOSOUND

A compact, 16mm. sound-on-film projector, contained in one case. In use, the combined projector and amplifier unit is removed from the case, while the cover serves as a baffle for the self-contained loud speaker. A new sound head has been designed for the reproducer. Voltages on exciter lamp and photocell are balanced automatically as volume control is changed. New type tilt device and motor rewind. Two models are available, the 138A, with 500 watt lamp and two film speeds (for running either sound or silent film) and the 138B, with 750 watt lamp, which operates at sound speed only

£138 0 0

Or on very Easy Terms.



TO LATEST TALKIES —WE HAVE THEM ALL!

Why not send 2d. postage for lists. Every splicer, titler, and all spares and accessories in stock. Expert unbiased advice willingly given in your choice of apparatus.

WALLACE HEATON LTD

119 & 127, NEW BOND ST., LONDON, W.1

Phone: Mayfair 0924-5-6-7

Also at:

47, Berkeley St., W.1 and 43, Kensington High St., W.8



Our Critics Review

Readers' Films (Contd. from page 238)

masked at the foot of the frame in which appears a map of the route to the west of England, with a moving line. This is certainly an original idea.

From shots of the arrival we wipe to beach scenes. The wipe is a little shoddy, but it is, at any rate, quite passable. To introduce the scenes on the beach there are close shots of shoes being taken off. The human element is kept well to the forefront all the time but is never over-prominent. In his covering letter (which, according to custom, we did not read until after we had screened the film) the author expresses the opinion that our first remark will concern 'the lack of personal interest' in the film. If he had our opportunity of seeing and comparing amateur films every day he would realise that, compared with the average amateur production, "Tenby" is over-weighted with the human element!

The author has the ability of the good director to observe and record in a significant way aspects of a scene or action that express the whole, but needs to pay more attention to the framework. A Leader has been awarded.

TOUGH LUCK. By BECKENHAM CINE SOCIETY. 16mm. 1 reel.

This is that *rara avis* among amateur films—a comedy with slick timing. It is for the most part really amusing; only here and there does it seem laboured. It begins

with a close-up of a newspaper bearing a 'story' about the siege of Sidney Street. The paper approaches the camera and is lowered, revealing Hector, the would-be gangster. Inspired to bold criminal deeds he upsets a game of marbles, knocks out a tough, is prompted to steal a car—and finishes up as the winner of a motor rally. Then he wakes up.

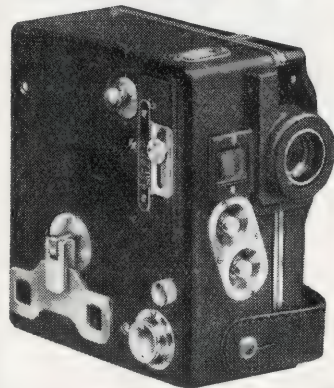
The car accident sequence is one of the best managed we have seen—a dude being knocked down and the car passing over him. This was doubtless filmed at half speed and probably in reverse, although careful inspection does not betray this. In such cases the difficulty usually is to get the car to start up quickly enough, but there is no evidence of this here. The tricks that one can play with speeds other than normal, and reverse motion, are legion. Many are described in detail in "Trick Effects with the Cine Camera," a forthcoming *Amateur Cine World* publication.

Slow motion is used to good effect in the sequence in which the gangsters push the stolen car uphill (they had neglected to ascertain that the brakes were on). The hill is a creation of the cameraman, the camera being merely tilted. Another amusing touch in the true slapstick tradition is the sequence in which the stolen car runs through a builder's sign advertising houses at £60 a year. That part of the sign with the '60' on it gets lodged on the bonnet so that when the car bursts into a race meeting it is accepted as the winner.

The character of Hector is admirably delineated in the opening sequence, but thereafter the director seems to forget that he is the lead and treats him as a puppet. The play does not revolve round him as neatly as it

DITMAR CINE

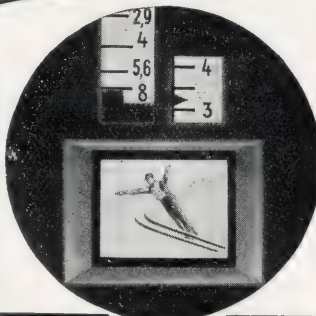
9.5mm and 8mm CAMERA



16mm. model available shortly.

9.5mm. model for 30ft. chargers with Cassar f 2.9, 20mm. focus .. £12 12 0 with Berthiot f 1.8 in focussing mount £16 16 0

8mm. model for 25ft. double run film with Cassar f 2.5 £14 14 0 with Berthiot f 1.8 £16 16 0



Here at last is a camera that fills present-day needs—that jumps ahead in design and ease of handling. Just look over the features illustrated, these are only some of the advantages the Ditmar user gets, some of the things that will put his pictures far ahead of anything he can do with old-type cameras. Go to your dealer, hold the camera in your hand

and note how snugly it fits, run your fingers over the controls and note how everyone is sensibly placed. Each one is a sturdy job built for years of service, the gate cannot scratch or jam. Never before has the amateur been offered such a bargain. Start right away to use the opportunities it gives you.

4 SPECIAL FEATURES

Footage Indicator and aperture scale visible in viewfinder while filming without interfering with view. (Illustration on left.)

Slide button controls diaphragm opening, can be adjusted while filming.

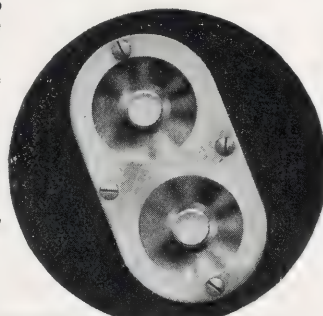
Separate buttons for 16 and 32 frames per second. (Illustration on right.) Either speed selected instantly without removing eye from finder.

Parallax errors eliminated. Vertical parallax non-existent, horizontal parallax adjustment by sliding eye piece.

Write to Sole Concessionaires for Great Britain and Ireland

ACTINA LTD.

29, RED LION SQUARE, HIGH HOLBORN, LONDON, W.C.1.



should; he is not featured sufficiently. Two other small points; there should have been shots of the hero and gangsters in the car during the mad ride (which is very good); we did not appreciate the significance of the young couple by the roadside. We expected to see them knocked down, but they weren't. What were they there for?

Apart from these minor points the film is a most successful one. The makers have realised that a comedy of this type must move all the time; there must be no slackening of the pace to permit us to analyse its absurdities. A Leader has been awarded.

SWAINS AND SWINE. By LONDON A.F.C. 9.5mm.

Described as a pastoral comedy, this film is in the nature of a modern fairy tale—a moral homily that does not quite come off. This is due in part to the fact that the construction is faulty; the climax of the picture—the part to which everything leads up—is too scamped and brief. A pig supplies the keynote of the design of the main title and the film opens with a shot of pigs.

Early on comes another lapse in construction. A youth and man walk off to a house only a very short distance away. Then comes quite a long sequence of a girl going off in a car. Then we see the men just reaching the house. They have taken a long time to get there! Now while the concentration of real time into filmic time is one of the fundamentals of cinematography, and due allowance must be made for time lapse

Technical Features

OF SOME AUGUST PROFESSIONAL FILMS (Continued from page 231)

what virtues the film possesses are for the greater part to be found specifically on the technical side, using the word "technical" here in its more limited sense.

The sets are expansive without being flashy, the photography skilful, despite an occasional appearance of overlighting or over-heaviness of shadow, the costumes attractive (are they really pre-War, though?); and the cutting, where the chance arises, is extremely efficient. There is a lengthy sequence depicting the passing of a Royal Wedding - Procession through the streets to the Palace: the shots in this have been selected and cut against one another with an effect both of smoothness and completeness, while the sound-track—with the noises of the crowd and of bells ringing, and with a background of musical accompaniment—heightens the atmosphere considerably. Notice the opposing low-angle and high-angle views of the Palace Balcony, neatly contrasting the view of the people looking up with that of their Rulers looking down.

The Amateur Gentleman is a Regency period-piece, put together with fair competence, but on very ordinary lines. The action verges at times on the frankly incredible, events tending to occur with a rapidity and finality not to be met with in ordinary life. The best items, as one rather expects to find, are the costumes and sets, even if the latter do not always escape artificiality: in the tableaux-scenes at the ball (towards the close of the film) some very good arrangements of material have

Readers' Films Reviewed

when the scene is changed (as, for instance, in the case of a person who walks over to a door. One might show him, in mid shot, beginning to approach the door and then cut to a close-up of the handle, but his hand should not appear in the picture to turn the handle until after a second or so has elapsed) here the time lapse is longer than it would be in actuality. In the film it must be shorter than actuality.

The engaging little heroine has three suitors to whom she gives the answer: "I'll think it over." She shows a woman photographs of two of the suitors, then there is a wipe to a shot of the three of them at table, held on only for a few seconds, then a wipe back. But the lip motions give no indication that the girl is suggesting inviting them all to supper. This picturisation of her suggestion is not, indeed, necessary. The sub-title would have been enough. Every month we emphasise the necessity of letting pictures, and not words, tell the story, but in this case adequately to present the fact that the heroine suggests asking the suitors to supper cannot be expressed succinctly by means of pictures alone. A straining after effect is apparent.

The highspot of the picture is this supper to which the three young men are invited so that the girl may see an index to their characters in their table manners. One of the suitors is wasteful, one of them is greedy (ridiculously so). The third is careful and so he gets the girl. But the sequence is far too short. It should be the climax to the film.

A filmic fairy tale of this kind needs a much lighter touch than "Swains and Swine" gets. The exposures are erratic.

been made. But observe how out-of-period is the English countryside as here presented. These efficient, modern-looking roads have very little relation to the roads of the Regency, which were sometimes hardly more than mud-tracks.

The faulty time-lapse, a difficulty of continuity which is always cropping up, here strikes the attention twice. The first occasion is when the heroine originally taxes the hero with leading her brother astray: until she makes the remark we are not aware that a sufficient interval has elapsed for the two men to become intimate, and the abrupt revelation, by means of a line of dialogue, of such a leap in time throws out our ideas. The other lapse you might find it interesting to look for yourself.

Professional Soldier is of interest to us only for some amusing examples of the use of suggestion, as when the summary stunning of a sentry is shown entirely by shadows. There is also a scene, right at the beginning, where Victor McLaglen is involved in a brawl and a *gendarme* attempts to arrest him. In close-up we see the two pairs of feet, and hear the *gendarme's* voice, which is suddenly interrupted by a sharp click, as of a fist on a jaw. The *gendarme's* feet topple over limply backwards, and his hat drops suggestively on to the floor in the space between the two pairs of feet. This is a humorous exaggeration, since the hat would have to describe an extraordinary arc to land in such a position; but it serves for the purpose.

A.V.

CINE EXPOSURE CHART FOR AUGUST

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; wood- land paths; close- ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or veget- ation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings etc.; farm yard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			SUBJECTS Promenades; light monuments and fountains, quayside; open camp & picnic scenes; air- craft "taking off"; track motor racing; open scenes at race- courses, sports meet- ings, parks, country zoos, agricultural shows, fairs, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moor- land (middle dis- tance); aerial views (at low altitudes) of towns.			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes)		
	f/			f/			f/			f/			f/			f/		
LIGHTING	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	4	5	5.6	5.6	7	8	7	9	10	8	10	11	10	12.5	14	11	14	16
Weak sunlight or bright diffused	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	10	12.5	14
Diffused or slightly cloudy ..	3	4	4.5	4	5	5.6	5.6	7	8	6.3	8	9	7	9	10	8	10	11
Dull	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Gloomy, or very dull	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A	Group B	Group C
Gevaert Ortho	Agfa Ortho	Agfa Isopan
Rev. and Neg.	Reversal	Reversal
Kodak Pan-	Agfa Pan-Re-	Kodak Super-
Reversal	versal	sensitive Pan
(16mm. and	Agfa Pan.	Reversal
8mm.)	Negative	Selo Hyper-
Pathe R.O.F.		sensitive Pan
and Negative		Negative
Selo Ortho.		Gevaert Pan-
Negative		Reversal
Vauxhall		Pathe P.S.P.
Selo 9.5 mm.		

Example: Narrow street, diffused light, Pathe P.S.P. Stop required— $f/5.6$

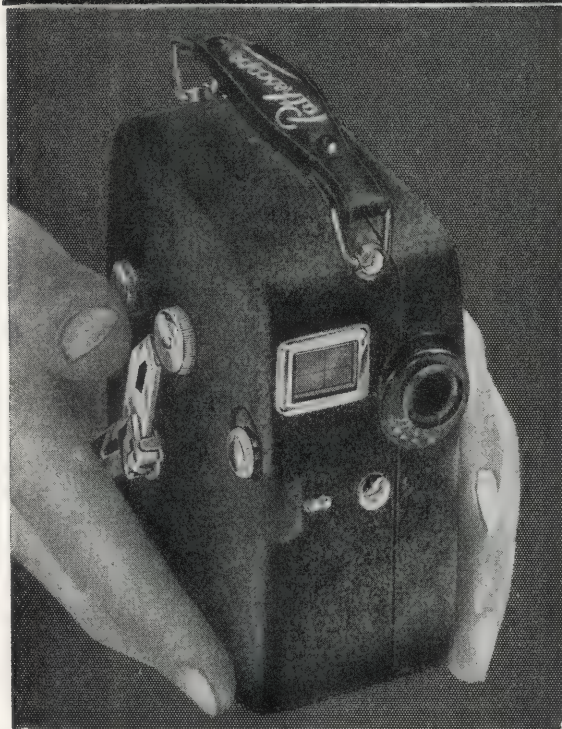
The table is compiled for exposures between the hours of 11 a.m. and 3 p.m. (Daylight Saving); from 9 to 11 a.m., and from 3 to 5 p.m. (Daylight Saving), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and

that $f/8$ (for example) would lie almost dead central between the $f/7$ and $f/10$ markings.

The shutter speed has been assumed to give an exposure of approximately $1/30$ th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually $1/50$ th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide, but for absolutely accurate work under all conditions the use of a meter is advised.

Pictures that are PINSHARP always



Making your own motion pictures with the Pathescope Motocamera "B" ensures simplicity of operation, low cost in continuous use (Films 4/6, including cost of developing) and PINSHARP film images first and all the time. Ask your Dealer to let you handle the *reliable* 9.5mm.

MOTOCAMERA

"B"

Six Guineas

PATHESCOPE LIMITED

10, Great Marlborough Street, London, W.1
North Circular Rd., Cricklewood, London, N.W.2

What the SOCIETIES are Doing

Balham A.C.S.

Hon. Sec.: A. F. Durell, 52, Melrose Avenue, Mitcham, Surrey. First annual general meeting was held in the studio on May 29th, when the new officers for the year were elected. Mr. L. H. Daniel has resigned the secretaryship owing to ill-health. It has been decided to hold only one meeting each week, on Wednesdays, instead of on Tuesdays and Fridays, during the summer months.

A competition is being held for a design for a "motif" or trade-mark, for use on leaders and trailers of productions and on programmes, letter-headings, etc. The latest activity is the formation of a research unit, under the leadership of Mr. A. H. St. L. Walker, to carry out any experimental work necessary for the society's two productions, and to handle such matters as titling, stop-motion work, advertising trailers, etc. The unit already has the construction of a titling stand well under way.

Beckenham C.S.

Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent. Four films are in the making. They consist of a comedy on 16 mm. and a farce, a phantasy and a drama on 9.5 mm. The comedy (production No. 15) is well on the way, shooting has commenced and rushes seem to show promise as regards some remarkable character make-up. By the time this report is published two more of the productions will be in the shooting stage.

The majority of this year's work is being taken by artificial light and for this purpose

Reports for the Sept. issue of "Amateur Cine World" should reach us not later than July 27th.

a new bank of photofloods has been constructed. This bank is so made as to form a broadside of twelve lights which may be split up to give several types of lighting. This was demonstrated by the secretary in a talk he gave to the society on "Types and the use of light in cinematography" on June 23. Mr. R. Craigen, A.R.P.S., gave some practical examples of lighting compositions, thus concluding a very entertaining evening.

Owing to the holiday season, meetings will be informal affairs for the next few weeks.

Blackheath F.C.

Hon. Sec.: Mrs. D. A. Vale, 72, Hervey Road, Blackheath, S.E.3. Production No. 6, *Released*, despite many setbacks is now complete and in the hands of the editor. When cut it will run to about 800 feet of 9.5 mm. film. The current picture, No. 7, *School for Heroes*, has been in production for two weeks; four sets have already been built for it. Set building, incidentally, has been greatly facilitated by the building of a number of standard size "flats" of a durable nature, which can be papered or painted *ad lib*. Rushes of this film, a comedy, promise well for its success.

It is proposed to make one short outdoor sketch to finish the year's quota and then all the year's films will be shown for a week

(probably early in October) at the studio, prior to their despatch to various competitions and other clubs.

Bognor Regis F.S.

Hon. Sec.: D. Ritchie, "Dalkeith," Albert Road, Bognor Regis. The society has been honoured by one of its members, Miss Barbara Morrison, being chosen carnival queen for Bognor's forthcoming carnival, from 11th-15th July. Miss Morrison as carnival queen made her first public appearance, attended by her four maids of honour, at the society's monthly dance, held on June 17th.

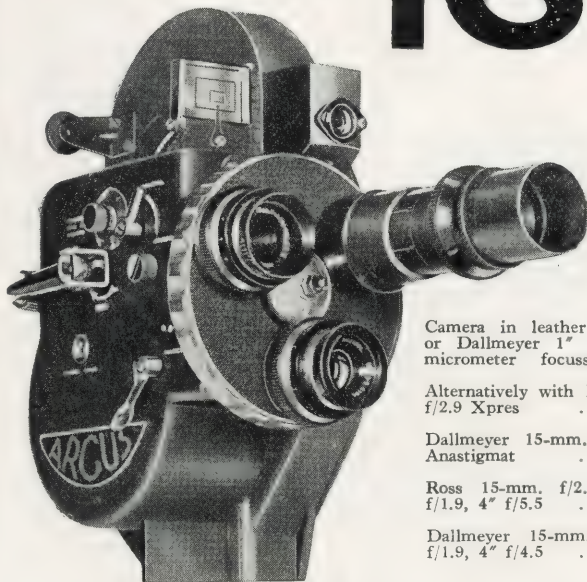
Production No. 5 is progressing very favourably. Mr. Michal Barringer, the well-known director-scenarist, has lent the grounds of his country house for some of the scenes. The society's third Moko, The Monk cartoon, *Continental Cafe*, is nearing completion.

Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman Street, Woolwich, S.E.18. A number of officials from the special department organised by the Gramophone Co. to deal with amateur cine societies, visited the studio on June 4th. Shots from the laboratory scene in *Microcosmos* were rehearsed and a brief film programme given. On June 11th the Editor of *Amateur Cine* attended and at the conclusion of the evening's filming, a short film show included the rushes to date of *Microcosmos*. A number of members of the Charlton Cine Society have also paid a visit.

(Continued on next page)

THE 16MM.



ARGUS

Camera in leather case and fitted with Ross or Dallmeyer 1" f/1.9 lens in micrometer focussing mount. **£33 12 0**

Alternatively with Ross 15-mm. f/2.9 Xpres **£35 17 0**

Dallmeyer 15-mm. f/1.5 Speed Anastigmat **£35 17 0**

Ross 15-mm. f/2.9 Xpres 1" f/1.9, 4" f/5.5 **£52 2 0**

Dallmeyer 15-mm. f/1.5, 1" f/1.9, 4" f/4.5 **£51 2 0**

- DETACHABLE GATE
- AUTOMATIC STOP
- PRE-SELECTIVE OPERATION
- COMPLETE POWER REVERSE
- VARIABLE SPEEDS

PLEASE SEND LITERATURE TO

M.....

.....

.....

.....

A.C. 8-36

THAMES CINE PRODUCTS LTD.
ASHFORD, MIDDLESEX
ASHFORD 74

About 600 ft. of *Microcosmos* is now shot, and another month or so should see its completion. Arrangements are in hand for its showing in the early autumn, and it will, it is hoped, be available to clubs next January.

Woolwich Health Service will soon be ready for showing. The editing of nearly 2,000 ft. of 16 mm. neg-pos. has been about the hardest job the club has yet tackled. *Health Service* will consist of four reels—each of which may be shown separately. Only three of these will be available to clubs. The fourth reel contains excerpts from a professionally-made film, and therefore is not entirely the society's own work. The film will be shown to the Woolwich Borough Council in September.

As the Editor of *Amateur Cine* has expressed his approval of the club's first film, *Cameramag*, plans are in hand to produce a second version to be entitled *Cameramag No. 2*.

Finchley A.C.S.

Hon. Sec.: Miss T. Burrough, 1174, Christchurch Road, Boscombe East, Bournemouth. Recent functions have included: visit to H.M.V. miniature theatre for demonstration of gramophone record accompaniment, on May 11th. Records were matched to several F.A.C.S. films projected during the evening; May 18th at studio, Mr. J. C. Lowe gave an interesting talk and demonstration on sound and sound recording on disc by the M.S.S. system to which he has devoted considerable time experimenting and perfecting. His brother, Mr. Fraser Lowe, has provided many enjoyable musical accompaniments and effects at the studio. A programme of members' films was screened at the studio on May 25th. During the

CLUB NEWS

(Continued from previous page)

Whitsun recess F.A.C.S. cameramen were again busy on *Documentary*, and rushes show that results have proved successful.

Godiva Film Group

Hon. Sec.: L. Bonham, 252, Stoney Stanton Road, Coventry. Four 16 mm. productions are now being completed. The two main films are *Crime Without Motive* and *This England*. One of the scenes in the former, showing a man being run down by a fast moving car, was done so effectively that the man was thrown into the ditch. Fortunately, although this was only intended for a rehearsal the cameraman, who was travelling in the car, shot the scene, for which the actor concerned was truly thankful! The Group obtained the use of Lord Leycester's barn, an historic building situated at the side of Kenilworth Castle, for this film. The castle itself is featured in many of the scenes.

This England which is being filmed in the Shakespeare country at Welford-on-Avon, should be completed by the time these notes appear. This film, as with all group productions to date, will have no artificial sets. All the interior scenes needed were filmed in genuine Tudor cottages, where, to the cameraman's delight, it was found that electricity was laid on. A great deal of organising work has been carried out to make this film possible, mostly by the author and director, E. Gardner, who is also acting as producer. Most of the players are the village folk.

About fifty visits have been paid to the location, which is twenty-two miles from Coventry. A few of the sequences which have been arranged are:—A maypole dance by the school children (maypole provided by the Group); an open air school class (furniture removal is a new sideline of the Group); a decorated May wagon and procession through the village; exterior scenes at night during a thunderstorm (artificial); a tea party for all the children, which has been given twice, each time rain stopping filming. As there are prospects of a third tea party, the Group is becoming very popular with the children.

At the invitation of the Coventry Hospital Carnival Committee a film is to be made of the famous Godiva Pageant. This film will have a prologue dealing with the history of Godiva's ride. *Pastoral Symphony* by the secretary, L. Bonham, will also be completed shortly, and should be available on loan from Sept. 1st. At present two films can be loaned or hired to other societies. *April Showers* and *Rosengarten*, each about 400 ft., on 16 mm. stock. A 50 ft. 16 mm. trailer announcement, describing these two films, is available in advance.

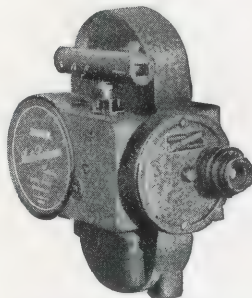
Grimsby Photographic Society—Cine Section

Hon. Sec.: L. Sleight, 21, Mirfield Road, Grimsby. Making hurried last minute arrangements, which unfortunately affected the attendance, some thirty odd cine and still members and friends visited Partney Mill, Spilsby, Boston, Revesby, Scrivelsby and Horncastle. Cameras were busy and the whole outing was voted a success. The next outing will be to the Sherwood Forest.

CHOOSE YOUR NEW CAMERA FROM OUR EXTENSIVE STOCK

THREE REPRESENTATIVE CAMERAS

16mm.



Ensign 16mm. Camera

Has all the features which enable even the beginner to get splendid trouble-free movies. Well made with clockwork motor, three speeds, including slow motion, hand crank and direct finder. Dallmeyer f/3.5 lens. Complete in case, 13 gns.

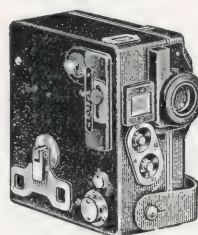
8mm.



Cine Kodak 8mm. Camera
The Cine Camera with the lowest running costs. Cuts cost of film in half. Neat and compact. Gives clear, fine grain movies with the minimum of trouble. Fitted with f/3.5 lens £9 17 6. With f/1.9 lens £15 Or on Easy Terms.

8mm. COLOUR TOO!
Messrs. Kodak will be shortly introducing 8mm. Kodachrome colour film, making the Cine Kodak 8 an ideal camera for those who want economical movies. As soon as it is on the market we shall have it in stock.

9.5mm.



Ditmar 9.5mm. Camera

Fitted with many professional features. Footage indicator visible in viewfinder while shooting. Speeds, parallax compensation. Single picture device. Interchangeable lenses, allows adjustment of aperture while shooting without taking eye from viewfinder. Takes 30ft. chargers. With Cassar f/2.9 lens. Price 12 gns. Also 8mm. model, write for details.

ALL THE EXPOSURE METERS IN STOCK

WESTON
BEWI
BLENDUX
AVO
SIXTUS
TEMPIPHOT

FOR CASH OR EASY TERMS

YOU need one to get perfect exposure every time

And Now Colour

Take your holiday movies in full natural colours this year. No filters or additional lenses. No grain or mesh—just pure natural colour. Kodachrome is the name of this new 16mm. film. We stock it. Price 22/6 50ft., 42/- 100ft.

BRONDESBURY CINE EXCHANGE

100, CHAMBERLAYNE ROAD, KENSAL RISE, N. W. 10

Phone: WILlesden 4860

Adjoining L.M.S. Station

Anyone in the district interested in cine work is invited to get into touch with the secretary.

Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston, Middlesex. The autumn programme is now being compiled. Every other Tuesday evening will be devoted to either demonstrations or lectures, and bookings have already been made for talks by well-known figures in amateur cine circles.

"It is a common practice," writes the assistant secretary, "for enthusiasts to take isolated shots of incidents which afterwards prove unsuitable for inclusion in the particular film then being made. But when these unwanted shots are appropriately titled and joined up they make an entertaining film of the news-reel type. The club has made two of these films under the title of *Heston Gazette No. 1* and *No. 2*, and they have proved so popular that members are now definitely looking for material for the next edition of the gazette."

The monthly whist drives have been such a success both socially and financially that efforts are being made to continue them throughout the summer months.

Huddersfield C.C.

Hon. Sec.: L. Hirstwood, 14, Wood Street, Huddersfield. Recent trips have included: May 10th, 28 members by private cars to Derbyshire; 500 feet of film exposed. June 7th, 29 members by motor coach to York.

July 5th, to Fountains Abbey and Ripon by private cars. Members split up into

small groups for filming at these outings. Rievaulx Abbey and District are to be visited

Projection evenings are held monthly in summer and fortnightly in winter. Present

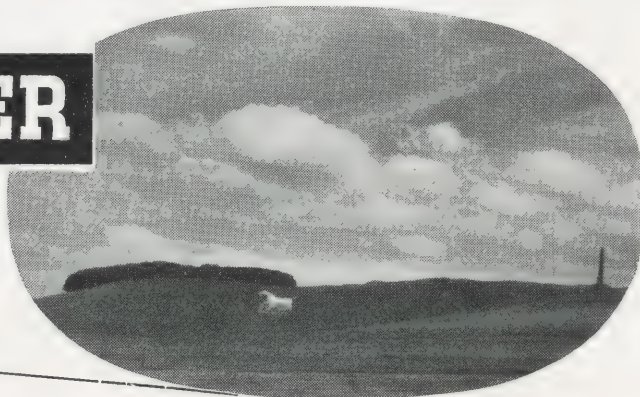
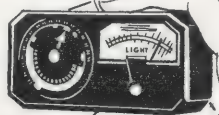


Huddersfield C.C. members and spectators at Edale, during recent excursion. (See report on this page)

on Aug. 30th. The four films, when completed, will be available for exchange or hire. membership is 54; new members always welcome. (Continued on next page)

The new

WESTON METER

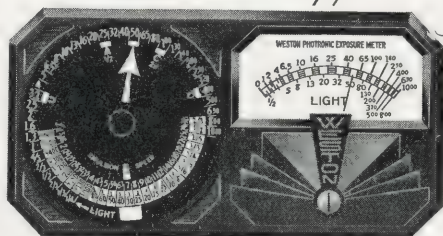


Universal Model for
Cine and Still Cameras

£5 - 19 - 0

13/11 down and 8 more
similar monthly pay-
ments.

Any cine or photo
apparatus taken in
exchange.



With its greatly increased sensitivity and easy reading scale, the new Weston Meter has removed all risk of spoilt shots through faulty exposure. Colour, Black and White or Indoor subjects can all be shot with the certainty of perfect results.

The PHOTRONIC Photo Electric Cell of the Weston Meter has unique properties of permanence and durability—exposure to direct sunlight or darkness cannot harm it. Years hence it will still be saving you money by preventing waste of film. Get a new Weston Meter before you shoot another reel—13/11 down—the balance payable in 8 more similar monthly instalments.



WALLACE HEATON LIMITED

The Weston Specialists—119, NEW BOND STREET, LONDON, W.1

Phone: Mayfair 0924-5-6-7, also at 47, Berkeley Street, London, W.1; and 43, Kensington High Street, London, W.8.

Hyde C.S.

Hon. Sec.: G. Wain, 91, Lodge Lane, Hyde, Cheshire. Chief happenings recently have included projection nights and whist drives, which have been of considerable help financially. The personnel of the society has undergone several changes, though this has been offset by the acquisition of several real enthusiasts. There have been one or two enjoyable outings with cameras, as a result of which it has been decided to allot to each cameraman a definite task in future, as many of the shots have been duplicated. This was particularly the case in a "short" made of a visit to Belle Vue Zoo, Manchester.

Kenton A.C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middx. Two meetings have been held during June. At the first, a projection evening, *All Aboard*, a sound film by the Canadian Pacific Railway, *A Day with the Young Martins*, and several members' films were shown. The last meeting, for technical members only, consisted of a discussion and testing of exposure meters. Examples of visual and photo-electric types were compared, and were found to agree quite closely. An object of particular admiration was one of the new Sixtus photo-cell meters, lent by Messrs. J. H. Dallmeyer, Ltd.

Ledbury A.C.S.

Hon. Sec.: Miss M. E. Todd, Langford House, Bank Crescent, Ledbury, Herefordshire. A farce, *The Mystery of Peanut Grange* or *The 39 Strides*, by E. Williams is in production. Rushes shown on June 16th were greeted with convulsive laughter. It is expected to have another story ready shortly to replace one which has too much similarity of plot with the current production.

The society will co-operate in the compilation of the proposed catalogue of amateur films (see July issue of *Amateur Cine*, page 193).

Applications for loan of films should be sent to the programme secretary, D. J. Tow, Station House, Ledbury, and not to Miss Todd.

Leicester Movie Club

Hon. Sec.: Earle Jobling, 30, Peters Drive, Humberstone. This club was formed by a few keen movie makers about the beginning of June. The meetings so far have been successful, main points discussed being the policy of the club and the need for a publicity film. The club is handicapped at present by the lack of suitable premises. More members are urgently needed so that the first production, a publicity film, may be proceeded with.

CLUB NEWS

(Continued from previous page)

London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, S.W.1. Since all the club's cameras are actively engaged in shooting, it has not been found possible to hold the usual Thursday projection



Mr. W. A. Barton, Bognor Regis F.S. business and publicity manager, presents Bognor's *Carnival Queen* with a bouquet. She is Miss Morrison, a member of the Society.

meetings regularly, so that the Thursday meetings are for the time being rather informal. Two cameramen are in the Channel Islands, shooting a comedy, one cameraman is in Germany, and another "somewhere on the continent." One or two others have their hands (and spare time) full roaming the countryside for shots for the club's documentary films, and one member is preparing his props for a trip on the "Queen Mary" and a tour of the U.S.A. To this can be

added a proposed visit of another member to Germany to film the Olympic Games, and a ramble film to be made by some 9.5 mm. members.

At the last Thursday meeting I.A.C. prize-winning films were shown. Another such meeting is proposed for September or October next.

Manchester F.S.

Hon. Sec.: P. A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. Mr. S. T. Termouth, B.Sc., of the Kodak Research Laboratories, recently lectured to members and their friends on the Kodachrome process. Good progress is being made with the society's colour film of the Manchester Corporation Parks.

By the time these notes appear members will have enjoyed a "field day" at Belle Vue Gardens. This has become almost an annual event as, by the courtesy of the management, it gives an opportunity of filming wild animals under conditions which are not available to the general public.

Matlock C.C.

Hon. Sec.: D. E. Richards, Bank House, Matlock. The club film, *Wanderlust*, is under way, about 90 ft. having been shot at the time of writing. The first batch of rushes gives hope of a successful film. Since April interesting meetings and discussions have taken place.

Montreal A.C.S.

President: H. D. Marwood, 507, Place d'Armes, Montreal. It has been decided to hold another competition during the summer months, the club to present a plaque for the best film on either 8 mm., 9.5 mm. or 16 mm. On June 21st members with cameras spent the day yachting on Lake St. Louis, as guests of several members of the Club. Outings have also been planned for July and August.

For the meeting on June 8th the film of the building and launching of the "Queen Mary" was loaned by the Cunard, White Star Steamships Co., Ltd. A demonstration of the Victor talking projector and Victor silent projector was recently given by Mr. Laune, of the Screen and Sound Service Co., Ltd. No further meetings are to be held until September 14th.

Palmer's Green C.S.

Hon. Sec.: H. J. Ganderson, 6, Highfield Road, Winchmore Hill, London, N.21. Experimental work in titling, processing, sound and colour is being carried on at the studio at 6, Russell Road, Bowes Park; (Continued on page 248)

WATCH POINTS

... then you'll buy a *Celfix* SCREEN

Fitted with the world's finest Celfix crystal-glass-beaded and Silver Surfaces. Stock sizes: 27 x 20 in. to 96 x 72 in. Silver from 70/-. Crystal Glass Beaded from 90/-. Sizes up to 13 x 10 ft. to order.

ASK YOUR DEALER FOR A DEMONSTRATION

or write for free sample surfaces and brochure from the manufacturers:

R. F. HUNTER LTD., Celfix House, 51, Gray's Inn Road, London, W.C.1. Phone: HOL. 7311-2



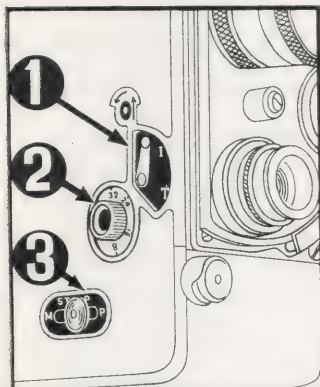
Patented throughout the world.
British Pat. No. 376,385.

Refinements to meet every need

WITH THE

PAILLARD CINE CAMERA

(Made by the makers of Paillard Bolex Projectors)



Brief Specification

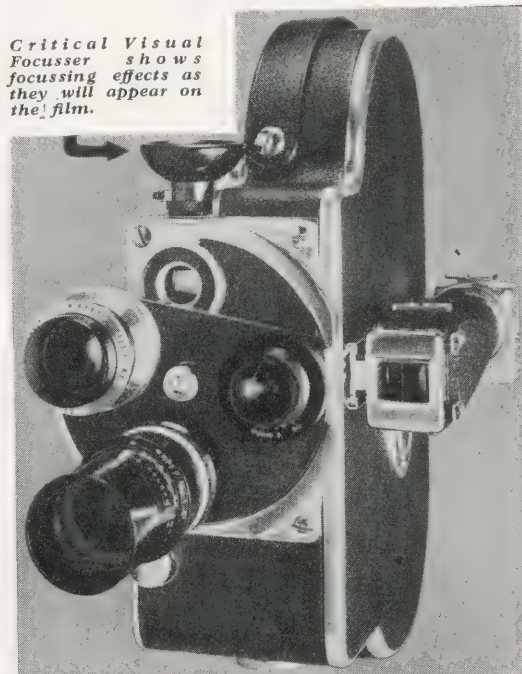
Critical Visual Focussing. Tri-focal viewfinder giving parallax correction down to 2 ft. Accurate speeds of 8, 16, 24, 32, 64 and all intermediate. All exposures from 10th to 100th. Any time exposure at will. Reverse filming, with reading accurately reduced on footage indicator. Picture per picture device. Total disengagement of motor for lap dissolves, super impositions, etc.

1. This lever, used in conjunction with button 3, gives a choice of "Time" or instantaneous exposures. A range of instantaneous exposures from 1/10th to 1/50th of a second can be obtained according to the position of the button 2, which regulates the speed from 8 to 64 pictures per second.
2. This speed regulator gives a choice of speeds of 8, 16, 24, 32, 64, and all intermediate. Each speed is dead accurate.
3. Picture per picture device for trick work—push towards "P" button 3, when one exposure will be made.

These are only some of the many refinements which enable the Paillard to meet the need of even the most advanced worker. Get the best results from your holiday films by using this camera which incorporates features so far only obtainable with ultra expensive apparatus

Model H.9. for 9.5-mm. films, with Dallmeyer f/1.5 Speed anastigmat lens and Critical Visual Focuser	£55	Model H.16, for 16-mm. films, with Dallmeyer f/1.5 Speed anastigmat lens and Critical Visual Focuser	£55
--	-----	--	-----

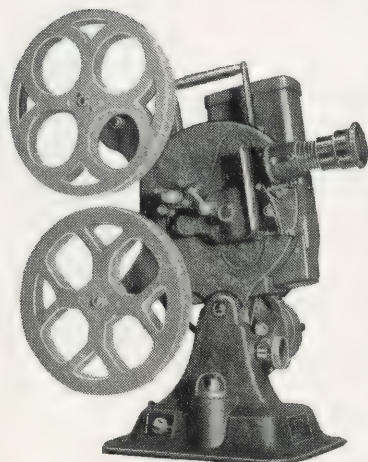
Critical Visual Focuser shows focussing effects as they will appear on the film.



CINEX LTD., 70, HIGH HOLBORN, LONDON, W.C.1.

THERE IS NO COMPARISON!

For their performance and workmanship you will find 'KEYSTONE' Cameras and Projectors hard to beat. *In fact there is no comparison.* Modern to the minute, most generously fitted and equipped, they represent the finest value obtainable to-day in Cine apparatus. Learn more about them by seeing them demonstrated at the Westminster—or write for full details. You cannot do better than the Westminster for EXCHANGE AND OUT OF INCOME facilities.



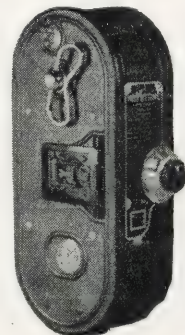
NEW 500 WATT 'KEYSTONE' Projector 16mm. 1.6 lens Pilot Lamp

MODEL I. Keystone Super Projector, motor drive, forward and reverse. Clarostat control. Special device for stills, fitted super optical system for added brilliancy, fan-cooled lamphouse, new improved double-claw action, geared rewind, screw action tilting.

Resistance 79s. 6d. £25
Nine monthly payments of 58s. 4d.

MODEL II. 2in. Projection Lens, 300 watt lamp, motor drive, Clarostat control, simple. Resistance 59s. 6d. £14 14 0
Nine monthly Payments of 38s. 4d.

MODEL III. 2in. Projection Lens, 200 watt lamp, motor drive, Clarostat control. Resistance 39s. 6d. £12 12 0
9 monthly payments of 29s. 5d.



'KEYSTONE' 8mm. CINE CAMERA

Make a point of coming to see the new Keystone 8mm. Cine Camera. Midget in size (slips easily into a coat pocket), giant in capacity—and as simple and economical as "stills." Weighs only 1 lb. 12 oz. Every necessary equipment, everything made easy. Quickly interchangeable lenses. Call at any of the "Westminsters," or write for list.

F/3.5 anastigmat, 3 speeds, direct vision finder, visual footage indicator, exposure chart, etc., etc.

£10 10 0

Nine monthly payments of 24/6

F/1.9 Model. £16 16 0

Nine monthly payments of 39/3

WESTMINSTER

**PHOTOGRAPHIC
EXCHANGE LTD.**

81, STRAND, W.C.2. Tem. Bar 2710	24, CHARING X RD., W.C.2. Temple Bar 7165	119, VICTORIA ST., S.W.1. Victoria 0669	111, OXFORD ST., W.1. Gerrard 1432
-------------------------------------	--	--	---------------------------------------

visitors are welcome. A series of outings began with an excursion on June 21st; with the cine material obtained at these it is hoped to present a short film of summer activities as a prelude to a programme of members' films to be shown early in the autumn.

Portsmouth C.C.

Hon. Sec.: A. S. Clover, 95, Elm Grove, Southsea, Hants. Work on Production No. 1 *She Who Laughs Last*, directed by F. W. Taylor, is continuing steadily, only about half a dozen retakes having been necessary to date. Titles by C. Worley are nearing completion.

The recent rains have caused floods in Southsea, providing good cine material for the news-reel of local events. Stories are being considered for the second production.

Proscenium A.C.S.

Hon. Sec.: D. Brown, 20, Clonmel Road, Parsons Green, S.W.6. The club has split into four units which are producing four different films on shooting nights, in rotation. This scheme is working smoothly to schedule, and is keeping every member active. The cine camera competition among members has already seen filming commenced on two individual scenarios, whilst several excellent photographs have already been submitted for the "still" photograph competition. At a recent projection evening at the cinema built adjoining the studio, the programme consisted of two professional films, *Blackmail* and *Q-ships*, two shorts and a society film. Another such evening is to be held towards the end of July.

Wallasey A.C.C.

Hon. Sec.: H. C. Tristram, 2, Dinmore

CLUB NEWS

(Continued from page 246)

Road, Wallasey, Cheshire. Work is now in progress on two films. One, *To-Night at 8*, will be produced almost entirely in the studio, and some time has been taken with the preparation of sets. Producer: Mr. Pine. The second film will be produced by Mr. Graham from a scenario which he has written, and which is described as the most comprehensive scenario yet prepared by any members of the club. Titled *Gloria Fete*, it will consist principally of exteriors. The story concerns a village maiden who succeeded in reaching stardom in filmland and returns on a visit to her village home.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Members recently filmed extracts from the Lyric Players' production of "Viktoria and Her Hussar" during the dress rehearsal at the Wimbledon Theatre; the results are described as very satisfactory, considering no additional lighting was used, and the cameras were run at normal speed.

A large party visited the premises of the Gramophone Co., when a demonstration of sound accompaniment for silent films was given. *The Man from London*, a club film, and *Week End* were two of the films included in the programme, the appropriate records of which were selected by Miss V. Britten.

Holy Smoke is now nearing completion.

Wood House Pictures

Hon. Sec.: N. C. Bulleid, Mackerye End, Hertfordshire. The sixth annual production of this club has just been completed. This is: *The Labours of Hercules Smith*, a 350 feet 9.5 mm. comedy, directed by H. A. V. Bulleid.

Reports, too late for publication, have been received from the Catholic F.S., Charlton A.F.S., Kingston C.C. and Venture Cine Group.

FILM PRODUCTION FOR AMATEURS

(See page 224)

TEST PAPER NUMBER FIVE

1. Write out an interesting and arresting conclusion to the sequence dealt with in the article on p. 224 so that suspense is created until the last shot. Remember, we leave the shopkeeper at the moment he discovers his money has been stolen from the jar. The policeman has just arrived and the thief is beneath the counter.

2. Work out on paper the amount of film you would expose in shooting the first ten scenes of the scenario included in the article.

3. Could you give an impression of a wedding in twenty close-ups? List them out.

4. A man who is stone deaf is playing patience in a room by himself. In the room beneath a fire is raging, but he is ignorant of the fact. The heat causes one of the walls to crack and some cups fall, but the heat is not yet intense enough to attract his attention, as he sits in the middle of the room. How would you begin the sequence? How would you bring realisation to him of his danger?

AMATEUR CINÉ APPARATUS

IS EXPENSIVE AND VALUABLE

THEN WHY NOT INSURE IT!

NORWICH UNION
INSURANCE SOCIETIES

The Norwich Union specialises in the Insurance of CAMERAS, OPERA and FIELD GLASSES and AMATEUR CINÉ EQUIPMENT. Annual premiums from 5/-.

Send this coupon for full details.



CINÉ INSURANCE DEPT.
P.O. Box No. 4, **NORWICH**
NORFOLK

Without obligation on my part, you may send me full details of your Amateur Ciné Equipment Insurances.

Name

Address

Equipment

.....having a value of £.....

A.C.2.

AMATEUR FILMS

By ALEX STRASSER

A handbook of instructions for those who want to make a real film as opposed to a series of moving snapshots. The author examines the range of subjects available to the amateur, shows how the script and scenario are built up from the original idea, and finally deals in detail with the finer points of editing and timing the shots, as well as camera angle, handling of subjects, and trick work for special effect. One scenario is given in full, the various steps in its production being clearly shown, and the final shooting-script is ready for any amateur to shoot. A necessity to every owner of a Cine Camera, this book covers in full all problems of planning, directing and cutting.

FROM ALL BOOKSTALLS

7/6

AND BOOKSELLERS

Or by post 8/- direct from the publisher, A. C. BURT,

LINK HOUSE PUBLICATIONS,
Link House, 4-8, Greville St., London, E.C.1.

What's New in Apparatus and Ideas

IMPROVEMENT TO CAMERA

Name. Paillard.

Makers or Agents. Cinex Ltd., 70, High Holborn, London, W.C.

Size of Film. 16 mm.

Improvements. Magnifying focussing eye-piece, and minor alterations in design of the film transit mechanism.

General Remarks. The Paillard camera was fully reviewed in *Amateur Cine* for June, 1935. The new refinement adds to the already great facilities provided by this instrument for serious work.

The focussing magnifier is fitted to the upper portion of the square body of the camera in a position which brings it into direct relation with the right-hand top lens mount position of the turret. The magnifier consists of the magnifier proper, a prism and a focussing screen of ground glass. The fineness of grain of this glass is particularly remarkable. It enables the taking lens to be swung into position before the ground glass, the image to be focussed with microscopic accuracy, and then swung into taking position.

Price. The ordinary price of the Paillard camera is £55. With this new magnifier it costs £57. Cameras already in the possession of users can be converted for £2 10 0.

COMBINED CAMERA AND PROJECTOR

Name. Campro.

Makers or Agents. Home Cine Cameras, Ltd., 18, Gray's Inn Road, London, W.C.1.

General Remarks. This is a new edition of the well-known Campro 9.5mm. combined camera and projector. An instrument of this type cannot have the same high degree of efficiency as two separate machines, one for projection and one for taking, but the combined instrument does present an economical method of approach to cinematography.

The instrument measures $6\frac{1}{2} \times 5\frac{1}{4} \times 2\frac{1}{2}$ ins. at its extremities.

As a camera it takes a normal charger of the usual 9.5mm. type. There is a double claw movement. The mechanism is driven by means of a clockwork motor, which is quiet and smooth in running and which will take through the whole charger of film without loss of speed and quietly and smoothly. If allowed to run right down the motor slows off, so that it is desirable to wind after every one or two shots.

The instrument is fitted with a geared footage meter which reads forwards as the film is used. The finder is of the frame type, with an aperture eyepiece. The lens is of the fixed focus pattern, with a range of apertures from $f/16$ up to $f/3.5$ for taking. The lens is also marked with an aperture of $f/1.9$, but this is used for projection.

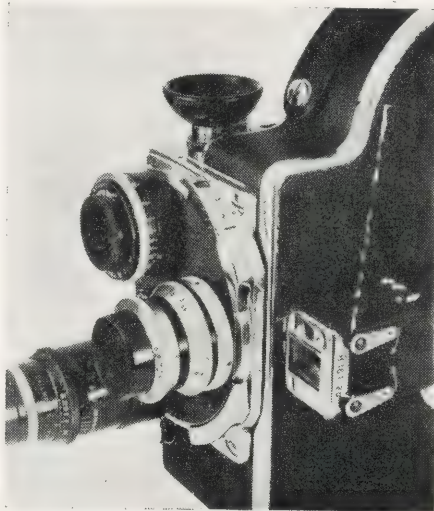
As a projector the side of the instrument is removed and a long flap in the top is opened upwards. A small cradle inside the camera is swung down into position and, in conjunction with the flap referred to above, will hold the normal type of 9.5mm. projection spool of the non-revolving type. Illumination is provided by a 6 volt 6 watt lamp with a special concentrated filament

and there is a tiny condenser at the back of the presser plate. A picture about 18 inches to two feet wide can be projected.

The clockwork motor provides the motive power in projection and will run the full 30 ft. reel. 60 ft. reels can also be accommodated, but the motor must be wound while the projector is running.

Price. The camera itself costs 77/6, while the carrying case is an extra 10/6. Replacement lamps are 1/6 each.

Film. For use in the Campro camera a



Detail of Paillard 16mm. camera, showing new refinements.

special film in a new type charger is made by the P.F.M. Company of Rickmansworth.

We have not yet had the opportunity to complete our test of the charger and film but we hope to print a report on these in the forthcoming issue.

EXPOSURE CALCULATOR

Name. Brooke Colormeter (for direct colour cinematography).

Makers or Agents. S. Marson, Ltd., 10, Primrose Hill Street, Coventry.

Size. 4 in. by $4\frac{1}{2}$ in. Leatherette case supplied.

Remarks. This calculator, for use with Kodachrome, is compiled on similar lines to the charts giving geographical data, gardening notes, weather forecasts, etc., popular a year or so ago, the required information being obtained by revolving a slotted disc and reading off the information appearing in the slot. The base is divided into four sections, "Bright sunlight," "cloudy," etc., and each section is subdivided into sections marked "Dark tones," "medium tones" and "light tones," referring to the general colour tones of the

(Continued on page 256)

8mm. KODACHROME

actually in stock for exclusive immediate delivery.

Price £1 per roll, until officially fixed.

8mm. BARGAINS

Bell Howell Straight Eight, with de luxe case, as new .. £15 15 0
Cine-Kodak F1.9, with interchangeable Dallmeyer Telephoto .. £15 15 0
Cine-Kodak F1.9, as new .. £11 11 0
Cine-Kodak F3.5, new condition £7 7 0
Kodascope 8-30 Projector .. £6 15 0
Kodascope 8-80 Projector .. £26 10 0
Stewart Warner High Power model .. £7 10 0

ACCESSORY BARGAINS

Weston 627 Meter .. £3 3 0
Weston 617 Meter .. £3 12 6
Rhamstine Photo-electric Meter .. £2 12 6
Prinsen Photo-electric Meter .. £2 10 0
Photoscop Photo-electric Meter .. £2 12 6
Drem Cinophot, with case .. 14 6
Pathe Posograph Meter .. 6 6
Cinecraft Super Titler .. £1 10 0
Cinecraft Standard Titler .. 15 0
Dallmeyer Popular Titler .. £2 2 0
Pathe Titra Titler .. £1 5 0
Ensign Miniature Studio .. £2 10 0
Pathexgraph Motocamera Titler .. 10 0
Permarec £5 5 0 Microphone £3 12 6
Permarec Synchronising Turntable .. £5 15 0
Permarec Recorder & Cutter .. £4 10 0
Hikepod Walking Stick Tripod .. 17 6
Heavy Telescopic Tripod .. £1 5 0
Heavy Nickel Pan & Tilt Head .. £1 5 0
Cinepro Projector Stand .. £2 10 0
G B. Wooden Projector Stand .. £2 7 6
Thalhammer Senior Tripod .. £6 10 0

Full Lists of 8mm., 9.5mm. and 16mm. Re-conditioned Cameras, Projectors and accessories Free on request.

Attractive Part Exchanges.
Easy Payments.
Approval.

AMATEUR CINE SERVICE LTD.

52, WIDMORE ROAD
BROMLEY, KENT

Ravensbourne 1926

Special Announcement!

YOUR OWN PERSONAL TALKIES are here NOW!

AHEAD AGAIN.—We are now Sole British Agents for the following latest "Talkies" at the new low attractive prices. TAKE YOUR OWN TALKIES THIS YEAR. Simplified "Perfection" in these new latest models. A child can use them with perfect results of quality.

Talkies are here NOW
Silent Pictures are obsolete
Get yours NOW You'll be delighted

R C A CAMERA

Sole New British Agents for the latest 16mm. R C A Sound Camera, that is the camera of the future, taking sound or silent films. Kodachrome can be used, giving sound and colour pictures. The Sensation of the Year. Dead-silent mechanism, built-in optical direct finder, 3-lens turret head and built to R C A "high fidelity" sound quality. Take your own Talkies this year and thrill your friends. New Low Price. Exchanges.

£98 : 10 : 0

Let us take your Silent in exchange, then take Sound or Silent pictures with the latest R C A camera. Hire Purchase Arranged.

"EGOFIX" SUPER SCREENS

500% more light with any projector.

"Egofix" Super Projection Screens, new patent process of pure white crystal-beaded surface of the most minute quality, blended in a rich actinic smoothness, reflecting every iota of light.
40 x 30, on rollers, 45s. .. 50 x 40, £2 17 6
40 x 30, auto. metal hanging case .. £3 5 0
50 x 40 metal, £3 17 6 .. 60 x 45, £7 15 0
40 x 30, leather auto, erect. wood .. £5 17 6
50 x 40 £6 17 6. Others to 10ft.

7 Days' Trial.

Post Anywhere

750-watt DE VRY Super Sound Projector

The Latest 16mm. De Vry Sound Projector f/1.65 lens, 750 watt direct illumination, 15 watt undistorted large amplifier, with microphone or gramophone fittings, takes silent or sound pictures, quick threading, unique double exciter lamps (slide one in position if other bursts without stopping the show), triple-claw action (takes all films perfectly), 1,600 ft. capacity (any reel 50 ft. to 1,600 ft. can be used), made to high De Vry 35 mm. quality. Complete in two light portable cases. High-fidelity quality.

£126 : 0 : 0

7 days Approval or Free Demonstration.

Anywhere in England. Write NOW.
Exchange your Silent—You'll be delighted.

You MUST have an EGOFIX UNIPOD

The New Walking Stick Unipod, extends any desired distance to eye-level, removable knob top showing tripod screw. Essential for perfect cine pictures. Avoid those "fuzzy" definition "long shots" this year by using an Egofix Unipod and get 35mm. quality and pin-point definition.

Get yours NOW

25/-

Seven days' approval against remittance.

EDWIN GORSE

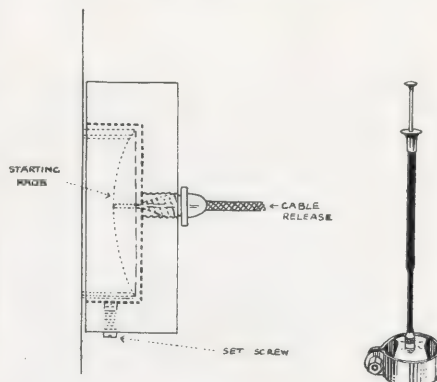
86, ACCRINGTON RD., BLACKBURN

Readers' Prize -Winning HINTS

FLEXIBLE RELEASE ADAPTOR FOR CORONET

THE flexible release adaptor which I have made (submitted to us for examination—Editor) will, I think, be of interest to users of the Coronet camera.

It consists of a small brass clip to fit round the starting knob housing of the Coronet with a bridge-piece across it into which the cable release is screwed. The complete adaptor can be made from soft brass strip $\frac{1}{4}$ " wide by about $1\frac{1}{32}$ inch thick. (Heat the brass to redness and quench in cold water to soften it).



For explanation see hint in this column. The owner of a lathe can dispense with the clip and turn up a metal cup, securing in place with a set screw.

A 4B.A. nut and screw are used to tighten up the clip and the bridge-piece which must be soldered across the clip is drilled and tapped 4B.A. at the centre. In this thin material a thread can be formed with a 4B.A. screw if a tap is not available and it will take the taper thread of the flexible release quite snugly.

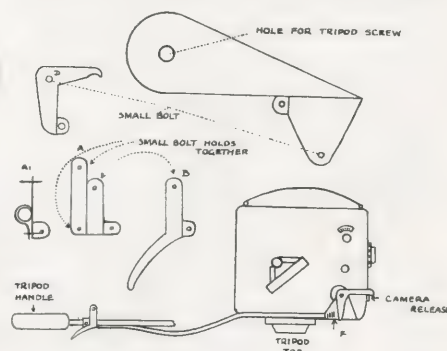
The attachment is a great help towards smooth panning when the camera is used on a tripod-head. It also makes an effective safety guard when the cable is removed and prevents accidental (and, or, inquisitive) button-pressing.

Submitted by L. Broadley, "Cornerways," Woodland Way, Morden, Surrey, who wins half-a-guinea.

TRIGGER CONTROL FOR CAMERA RELEASE

THE diagrammatic instructions are for a Dekko camera but the idea can be modified to suit any camera. The parts A, B, C and D are of 18y sheet brass bent up at the dotted lines. A1 shows side screw of A after bending. C is trapped between tripod top and camera. E is a short length of Bowden wire and outer casing as used on handle bar control of cycle three speed. F is a small spring to return trigger.

Submitted by A. J. Halland, 160, Pear Tree Crescent, Derby, who wins half-a-guinea.



(See hint above)

DEVELOPING FRAME

Having decided to try my hand at developing and having no apparatus, I designed the following developing frame:—

About 18" is cut off an old broomshank and painted white; to one end of this rod a meccano wheel or a piece of wood is nailed to

16

PRECISION

MM.

EQUIPMENT

Among the numerous reasons why you should make the NM 16mm. sound equipment your first choice are the following:—

- ABSOLUTELY FLICKERLESS PICTURE, SOUND OR SILENT
- WIDE RANGE REPRODUCTION. ● COMPLETE PORTABILITY
- SIMPLICITY OF OPERATION. ● 1,600 ft. SPOOL-ARMS

.....and the price.....£125

for further details write—

N. MARSHALL

MOORGATE STREET,
'Phone : 7677

NOTTINGHAM

**The Service Company offer
their Cine Service of over 40
years' standing:—**

**ALL MODERN CINE APPARATUS
SUPPLIED FOR CASH—EXCHANGE OR
TERMS**

SECOND-HAND APPARATUS

9.5 Cine Nizo f/2.8 Cassar Lens, 2 speeds, motor drive .. £6 17 6
9.5 Dekko f/2.9 Dallmeyer lens and case .. £6 17 6
9.5 Pathescope, Model B, f/3.5, lens and case .. £4 7 6
9.5 Pathescope Camera, f/3.5 lens, Camo Motor Attachment .. £2 7 6
16 mm. Ensign 100-B Projector, in self-contained carrying case. Nice order .. £11 15 0
Pathescope 200-B, with variable resistance .. £12 18 6
Kodascope Eight-30, for 8 mm. film, motor drive, good condition .. £6 6 0
16-mm. Zeiss Ikon Projector, motor drive, 100-watt, variable resistance .. £8 7 6

TO CLEAR
250 only, 300 ft. Pathe 9.5 Super Films on reel. Various subjects. 5/- each. No approval or list published for these.



**NEW CINE
ITEMS SEEN AT
THE SERVICE
COMPANY**

**NEW WRAY
PLUSTRAR**

Telephoto Lenses
for 9.5 and 16 mm.
Cameras.

2 in. f/4.5 in focus-
sing mount—

£3 15 0
Or 9 equal pay-
ments per month
of 9/-

2in. f/3.5, in focus-
sing mount £4 0 0
Or 9 equal pay-
ments per month of
10s. 6d.

**TRIPODS FOR STILL AND
MOTION PHOTOGRAPHY
"SERVICE" WOOD TRIPOD**

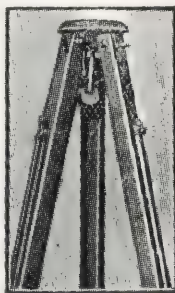
53 in. high.
Ideal for Reflex or Cine
Cameras. Adjustable slid-
ing legs, with clamping
screws and T-screws.

Price 4/9 each
Postage 6d. extra.

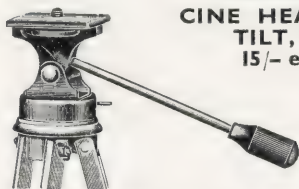
**"SERVICE" PRO-
FESSIONAL TRIPOD
AND TOP**

For half or whole-plate
cameras. Three-fold, 58
in. high, 18 in. closed.

Price 18/6.



**CINE HEAD PAN.
TILT, Etc.
15/- extra**



Suitable
for any
above
Tripods

Phone: Holborn 0664 (3 lines). Estd. 1889.



289 HIGH HOLBORN, LONDON, W.C.1.

Replies to Readers

(Continued from previous page)

we suggest that you purchase and mount some of the ready prepared material for screens which is offered by advertisers in *Amateur Cine*.

TITLING

L.I.P., Abertillery. As its name implies, the Pathe O.M.50 supplementary lens has a focal length of half a metre (a metre measures 39.37 inches) and the camera must be placed with this lens half a metre from the subject. At other distances the picture would be out of focus. Your f/3.9 lens without a supplementary would not be practical for titling, as you could not approach the camera sufficiently near and would therefore require a comparatively enormous card.

We suggest that you adopt a title card size $8\frac{1}{2} \times 6\frac{1}{2}$ inches, which corresponds to the largest *Amateur Cine* background title size and would thus enable you to utilise the background which we print from time to time. With this size card, the Coronet camera must be placed 27 inches from the card and a supplementary lens of this focal length is necessary. Try a No. 27 Woolworth's spectacle lens. The numbers of these lenses correspond to the focal length in inches.

BLEACHING

F.K., Bootham.—None of the solutions described in the article on reducing under-exposed shots (February) require to be worked in dark-room light. Once the film is processed, you are no longer dealing with sensitive material but with ordinary silver that is not sensitive to light rays in its metallic form. Two suitable methods of bleaching are as follows:—

- (i) Mercuric Chloride (corrosive sublimate) .. 100 grains or 6 grm.
Potassium Bromide .. 100 „ or 6 „
Water up to .. 10 ozs. or 250c.cm.

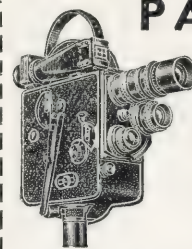
The negative, after thorough washing, is immersed in this solution until the image is white throughout. If not perfectly free from hypo, indelible stains may appear. Wash well in running water, and then blacken in one of the following solutions, according to the degree of intensification desired.

- (a)—Any plate developer.
(b)—A solution of sodium sulphite, 1 part in 5 of water.
(c)—Very dilute ammonia, 1 part ammonia sp. gr. .880 to 100 parts of water.
- (2) Mercuric Iodide 45 grains 2.5grm.
Sodium Sulphite 2 ozs. or 50 „
Water up to 10 ozs. 250c.cm.

Dissolve the sodium sulphite in the water, and then add the mercuric iodide. To ensure permanence, the negative after intensification is washed, and then treated with any ordinary M.Q. developer for a few minutes.

DRAMATIC LIGHTING

H.W.W., Wimbledon.—Eight photofloods are each, of course, equivalent to a 750-watt lamp, so for practical purposes your lighting



PAILLARD

**PRISMATIC
FOCUSsing**

**F1.5
£55**

**THE CAMERA
DE LUXE**

ARGUS

9

AND

16

AND ONLY 32 GNS., F1.9

**DETACHABLE
GATE**

Power Reverse.
Turret Head.
Automatic Stop.
2 View Finders.
100 ft. Capacity.
**ROSS or
DALLMEYER**
1 in. F/1.9 Lens.

NEW DITMAR

**THE CAMERA WITH
EXCLUSIVE FEATURES**

8 mm. — 9.5mm.

Write for Brochure

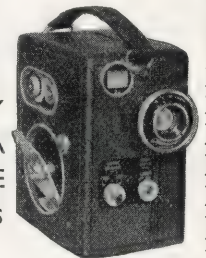
Complete Stocks of Best Makes

CINE SNIPS

Pathe Lux, Meyer Plasmal, as new, F1.5 ..	£16 16 0
Extinction Meters from	7 6
Model B Pathes from	£3 10 0
Pathe "Imps" complete, motor, super att. and resist.	£5 5 0
Pathe Ace Projectors	£1 5 0
Two 200B's as new	£13 17 6
Model C Kodascope, resist. and 2 extra lamps	£9 9 0
Home Movie Projectors, complete ..	£7 7 0
Real Leather Cases for Miller, Dekko and Ditmar, black or tan	£1 1 0

MILLER

**THE QUALITY
CAMERA AT A
POPULAR PRICE
DALLMEYER LENS
IN STOCK**



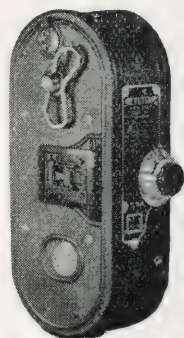
Top Price Part Exchange Allowances

HEATHCOTE

**MIDLANDS MOST COMPLETE CINE DEPOT
302, RADFORD ROAD 'Phone 75851**

NOTTINGHAM

KEYSTONE



CINES

8-MM & 16-MM
to take new
Colour Film.

DOUBLE RUN 8MM.
CINE CAMERA

£10 : 10 : 0

8-MM. Projector
200W., Stills, etc.

£13 : 13 : 0

OBTAIN ADVANCE DETAILS OF
NEW 16-MM.

750 WATT KEYSTONE
PROJECTOR FROM YOUR DEALER

THERE IS NO COMPARISON

Write for free literature. Dealers everywhere.

Sole Distributor :

R. E. SCHNEIDER,

46, FARRINGDON STREET, E.C.4

Tel. : Holborn 1167.

"COMET" PROCESSING

Direct Reversal : 9.5 and 16-mm.

Developing Negative : 9.5, 16 and
35-mm.
Ortho and Panchromatic.

Printing Contact : 9.5, 16 and
35-mm.

Reduction from negative or positive:
35 to 9.5—35 to 16—16 to 9.5-mm.

QUICK SERVICE

Captions and Titles—Editing and
Cutting.

Try "Cinecomet" 9.5-mm. reversal
films.

Write for price list and liberal
trade discounts.

P.F.M., Ltd.
Rickmansworth
HERTS, ENGLAND

Tel. Address : COMET Rickmansworth.
Telephone : Rickmansworth 920.

may be considered as 2 x 1,000-watt and 11 x 500-watt units. You do not say, however, whether you possess any spotlights, and we consider it desirable to have at least one spot among your units—two if possible. They are particularly desirable in a case like the present where, in order to get the dramatic feeling desired, it may be necessary to throw the light from the back of the set towards the camera.

We suggest that you should first light your background, for although it is to be "in shadow" it will not be sufficient for this to be an uninteresting area of blackness. Amateurs do not realise sufficiently the importance of lighting the set itself. It is difficult to give specific instructions without some indication of the nature and arrangement of the set, and the furniture, and the nature of the action (which direction the man is facing, etc.) but we suggest first of all that you build up a flat lighting sufficient to give an exposure.

Pattern of Light and Shadows

On top of this, with spots (if you have no spots try using second-hand condensers in front of your lamps) make an interesting pattern of pools of light and shadows thrown from the apparatus in the laboratory. This need not be actual apparatus, nor need it appear in the set. The thrown shadows from cardboard cut-outs will serve the purpose. All this background lighting will, of course, be subdued in relation to the foreground, but you will need fairly high intensity to give any exposure at all.

The aperture you should use will be about f/2.8 which will give the advantages of differential focussing. This effect can be assisted by "cheating." That is, you can have your artist farther from the background than he would be in fact, and this will help also to keep the background and foreground lighting well separated. Even farther to the foreground you can have a mass of bottles and glass retorts between which your man is seen. This can also be lit in a fairly subdued manner, but so as to give highlights. If the focus is placed on the man, both background and apparatus will be slightly diffused.

Obtaining a 'Mystic' Effect

On the man's table, place a table lamp of a practical type, putting one of the photofloods into its holder, and then arrange the rest of your lighting from low down, which will increase the dramatic effect.

The whole thing will be even more mysterious if you use a piece of black gauze in front of your camera lens, but this must be finely woven. The presence of the gauze will cut down the exposure slightly.

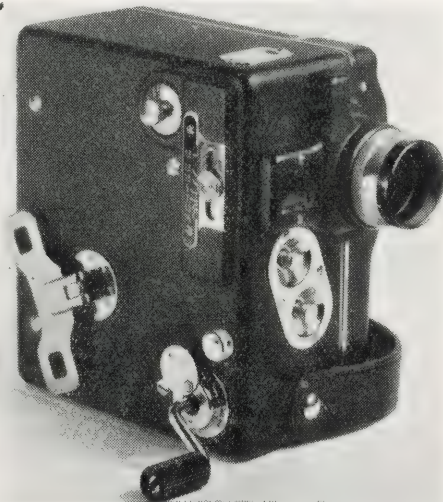
One of your 1,000-watt lamps and two or three 500-watt units will do for your background, a similar amount for the front, one photoflood in the lamp itself, and as many of the other photofloods as are considered necessary to light your main object. If one or two of these can be made into spots in the manner indicated, they will increase the crispness of the lighting.

TITLING

R.S.T., Uppingham.—Two 100-watt lamps at a distance of 6" from the card will give you full exposure with Pathe R.O.F. at f/2 with the camera running at 16 pictures per second. Two Photoflood lamps at a distance of 14" from the card will give you correct exposure at f/4. Several of the titling

(Continued on next page)

SHOOT !!! THE NEW 9.5mm. DITMAR



TO-DAY'S 100% CINE CAMERA

A Delightful Camera to use and perfect in its results.

Easy to load and operate, perfect in action, takes both Pathe and Gevaert films without slightest hitch, no static marks, no scratches. A really high precision motor with silence. Diaphragm adjustment whilst shooting. Aperture and footage indicator visible through viewfinder. Separate buttons for normal and slow motion speeds. Attractive metal body.
With Cassar f/2.9 lens... £12 12 0
With Berthiot f/1.8 focussing lens... £16 16 0
Either model can be had with tortoiseshell finish at 15/- extra.

We shall be only too pleased to send you a model on Seven Days' Free Approval against cash and will refund your money in full if it does not meet your every wish. Remember, we have the reputation of giving the highest allowance for your present apparatus in part exchange. Write for quotation now. A full guarantee with a good service is given with every purchase made through us.

PROCESSING

Same Day Developing is one of our special features. Pathescope and Gevaert films developed in modern laboratory under individual and expert care and returned to you same day as received. Send us a trial film. You will get a better result and a quicker service. Usual charge 2/- per reel. Develop and Reload 4/6, post free. Titles made in professional form at 6d. per foot.

CINE CAMERA HIRE SERVICE

Hire a camera for your holiday or week-end trip. We operate a popular service whereby you may hire a latest model Cine Camera by the day or week at very modest cost. No deposit. Models can be hired for any required date. Write for our special pamphlet "Your Cine Camera Hire Service," post free upon request. Whatever your 9.5mm. requirements, get in touch with the Specialists who will render you really helpful service at all times and without obligation.

The Southern Cine Exchange

52, BOUNDARIES ROAD, BALHAM,
LONDON :: :: S.W.12.

Telephone :
Battersea 1145.

Service hours :
9 till 9.

USED BARGAINS

A few only, used or slightly soiled models offered at bargain prices. Condition guaranteed. Offered subject to being unsold.

CINE CAMERAS 9.5mm.

Pathe Motocamera B. f/3.5 .. £5 5 0
Dekko f/3.5 Dallmeyer fixed focus .. £5 15 0
" f/1.9 Micrometer focus .. £8 15 0

PROJECTORS 9.5mm.

Dekko Motor-driven, All mains, A.C. or D.C. 110-250v., with Super-attachment, in case £5 0 0
Pathe Ace with resistance .. £1 12 6
Pathe Imp Motor-driven with super-attachment and resistance .. £5 15 0
Pathe "200 B" 200-250v., A.C. or D.C. 250 watt. lamp. Complete .. £12 0 0

NEW MODELS OF ABOVE AND OTHERS at list prices. We pay postage in U.K.

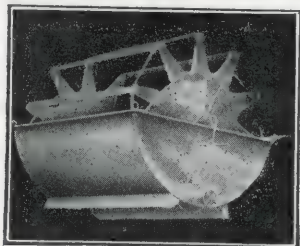
SILVER SCREEN BARGAIN Size 48 x 36
Heavy top and bottom supports with slotted side stretchers .. 15s. 0d.

EXCLUSIVE CINE FILMS 9.5 & 16mm.

FREE FILMS with NEW Cameras and Projectors 9.5 and 16mm. SUPPLIES. State wants

A. C. DANE, 64, Stanley St., LIVERPOOL, 1

The New "TRIOFLO" Processing APPARATUS FOR CINE FILM



Automatic Washing Device, etc.

Made throughout of Firth's "Staybrite" "STAINLESS STEEL." Requires only 6 ozs. of any Solution for the 9.5mm. size. Absolutely Chemical proof.

Sizes . . . 9.5mm. 30 feet, and 100 feet. 16mm. 50 feet, and 100 feet.

Write for Illustrated Pamphlet to the Patentees and Sole Manufacturers—

THE **TRIOFLO CO., Ltd.**

135, KING STREET, ABERDEEN SCOTLAND

9.5mm. USERS

200B CONVERTED FOR USING

9.5 AND 16mm. FILMS

9.5 and 16mm. films including colour films are shown to perfection with the brilliant direct lighting of the 200B, and the new 1936 Cinesmith 16mm. Conversion. Improved masking, and film rollers fitted to feed and take up sprockets prevent films scratching and ensures perfect projection always.

GUARANTEED FIVE YEARS

Let us quote you for your new Projector

CINESMITH

27, May Terrace, Barnsley

DESCRIPTIVE FILM AVAILABLE IN ORDER OF APPLICATION

Replies to Readers

devices include letters of white safety celluloid and in a number of cases these can be obtained separately from the outfit. No doubt, your local dealer should show you some samples of these.

LENSES

E.W.M., *Sunderland*.—Set up your camera on a tripod in a corner of the room in which you intend to work. If you will then look through the ordinary finder you will see the area which you can cover with your one-inch lens. If you fit a 2" lens on your camera you will only be able to cover with it at the same distance an area one half the height and one half the width (that is one quarter the area) which you can cover with your present 1" lens.

The distance at which the lens becomes effective depends on how closely you can focus it. Most good modern 2" cine lenses are scaled down as close as 5' at which distance you can take approximately a full head close up and nothing more.

We suggest your best plan would be to change over to a 1" f/2.9 lens in focussing mount. This would give you practice in focussing combined with the advantages of an all-round lens.

FILTER EFFECT

A.A.T., *Hull*.—To give the exaggerated, over-corrected dark skies to which you refer, you should use a red or deep orange filter such as the Ilford Micro 5, or the Wratten (Kodak) Orange, with a multiplication factor of 4 to 6 times, with panchromatic film.

TITLING

D.H., *Pinner*.—Two 100-watt lamps at 10" from the title cards will not give sufficient exposure for a Dekko f/3.5 at normal speed, using Pathe R.O.F. The exposure under these conditions would be between f/1.5 and f/2. We suggest that you use two photo-floods at a distance of 14" from the card when you can obtain the correct exposure at normal speed at an aperture of f/4.

TITLING

G.F.W., *E.14*.—

Woolworth
Lens No.

Size of
Card.

10	..	3 3/4" x 2 3/4"
14	..	5" x 3 3/4"
18	..	6" x 4 3/4"
20	..	7 1/2" x 5 3/4"
24	..	8 3/4" x 6 3/4"

The focal length in inches of the Woolworth spectacle lens is equivalent to the number; i.e., a No. 10 is of 10 inches focus. The camera is placed in front of the title card at a distance exactly equivalent to the focal length of the supplementary lens.

NEW CATALOGUES

We have received interesting catalogues, each of which may be obtained gratis by readers of *Amateur Cine*, from the following: City Sale & Exchange, Ltd., 59-60, Cheapside, E.C.2; R. F. Hunter, Ltd., Celfix House, 51, Gray's Inn Road, W.C.1; Sands Hunter, 37, Bedford Street, Strand and the Service Co., 289, High Holborn, W.C.1.

"ILLUSTRA"

Bargains for Callers or Customers who act promptly to avoid disappointment. All in order and as described.

- 14/- Rewinders, 9 and 16 mm.; 35mm., 21/- others up to 42/-
- 21/- Illustrascreen, 36-48 in., Silver Screen, rigid for projection, collapsible for transit.
- 25/- Motors to run all Projectors, Universal A.C. and D.C. Many available at 25/-.
- 28/- Screen with super silver non-directional surface, 60" x 48" used 3 days, worth 60/-.
- 30/- 35 mm. Standard Projector Head, with arms, one only at this price.
- 32/- Highly sensitive Photo Electric Cells, for talkies, requires no first stage.
- 40/- Beaded Screen, with perfect surface, easily transportable after the show, 40" x 30".
- 42/- Kid Projector, for 9 mm. films, by Pathe, with screen, 42/- only.
- 55/- Camera, 9 mm., with f/3.9 anastigmat motor drive. Many others.
- 60/- Beaded 48" x 36" highly reflective Screen, rigid when in use, packed in a moment.
- 72/- Screen Head for Talkies, with optical system, other sound equipment available.
- 75/- 35 mm. Projectors, new model, gives 6 ft. pictures from all mains or accumulator.
- 80/- Screen Panel, 8' 6" x 6', for mounting as permanent screen, non-directional silver.
- 99/- 16 mm. Projector, 6' pictures from mains or accumulator, fitted device for stills.
- 116/- Pathoscope 9 mm. with super attachment and case, other 9 mm. Projectors from 21/-.

FILMS, 9 mm., 16 mm., 35 mm.
Pathe Super Films exchanged. 2/6 (plus 3d. postage) sent us with any Super Film you may desire to change will bring you a fresh subject from us. Any film supplied by us in this service will be taken in exchange for a further 2/6 at any time when another film is required. When sending film give an indication of your preference S for S.S.B. for S.B. **YOUR INSPECTION INVITED.** Projectors and Cameras from 21/- to £99. No catalogue is available of bargains far too numerous to list.

Illustra Enterprises

159, WARDOUR ST., LONDON, W.1.

Oxford Street End.

Gerrard 6889

Largest North London

Cine Stocks

at

Camera Craft

Camera Corner, 446, Green Lanes, Palmers Green.

Demonstration Theatre for Colour, Silent, Sound.

August Bargains. (Guaranteed in perfect order or full refund)

- Pathe B. Motocamera, perfect order £3 17 6
- Auto Kinecam with f/2.8. Cost £45 £23 10 0
- Model B. Motocamera, 9.5, with case £4 0 0
- Pathe Camera Camo Motor, case, f/2.8 £1 10 0
- Pathe Camera Camo Motor, case, f/3.5 £1 5 0
- 16mm. Kodak BB, with f/1.9 focussing mount, new condition, cost, with case, over £20 £14 10 0
- 16mm. Kodak BB, with f/1.9 focussing mount, brand new condition .. £15 0 0
- Siemens Model A 16mm. Cassette loading, used three times only. Cost £20 .. £17 0 0
- 200B, used demonstration only, with resistance £14 0 0
- Bolex D.A. for 9.5mm. films, 250 watt. Case £10 0 0
- Ensign 16mm. Projector (100) .. £14 0 0
- Home Movie and Resistance. Single claw £1 17 6
- Kodascope 'C,' with Resistance, 100 watt model, perfect order .. £8 0 0
- Set of Pathe Processing Tanks .. 17 6

Send Post Card Complete List and for 9.5 Library Service

See the new Kodachrome colour film at:—

Camera Craft of Palmers Green

(no other branches)

Telephone Palmers Green 1277

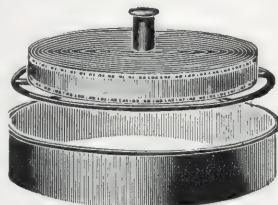


ARRI
FILM PRINTER

The "ARRI" 16 mm. Cine Film Printing Machine is supplied with universal motor for voltages from 110 to 250, direct or alternating current. The simple and accessible construction is such that any amateur will be proficient in the use of the machine in a few minutes. Price **£20 0 0**

'CORREX' CINE FILM DEVELOPING OUTFIT

The 'Correx' Cine Film Developing Outfit consists of a loading frame, 'Correx' apron and circular developing dish. The 'Correx' apron is made with corrugated edges which effectively prevent the surface of the film coming in contact with the apron.



OUTFIT No. 109, for 50 ft. 16 mm. Film, £3 12 6

OUTFIT No. 209, for 100 ft. 16 mm. Film, £5 17 6

Collapsible Drying Frame, £1 12 6

SANDS HUNTER & Co. Ltd
37 BEDFORD ST. STRAND, W.C.2

CAN YOU READ CHARACTER?

Are you able to see the tell-tale signs in voice, gesture and appearance—even in the lines of the palm and the shape of the head? If not, you should read "Prediction," the popular Occult monthly, which deals with such fascinating subjects as Astrology, Palmistry, Phrenology, Hypnotism, Spiritualism, etc.

You will find the August issue especially interesting and informative

PREDICTION

On sale at all newsagents and bookstalls or price 7d. post free from

6D

the Publisher,
A. C. Burt,
4-8, Greville St.
E.C.1.

LETTERS TO THE EDITOR

CATALOGUE OF AMATEUR FILMS

Sir,—Many thanks for your help in publishing my letter in last month's *Amateur Cine*. The response to the circular sent out to societies has been so enthusiastic that it has been decided that the "Catalogue of Amateur Films" shall be published. Several societies were not circularised, however, owing to the fact that I had not their addresses and circulars have now been sent to these. Some delay will therefore be caused before work can begin, but the closing date for receiving particulars has been fixed as Saturday, July 18th, and the matter will then be placed in the hands of the printers.

May I be permitted to say through your columns that replies to individual letters are at present impossible, but that it is hoped that all suggestions will be included in the Catalogue for comment from other societies. Requests have been made that films made by individual workers, which have received an *Amateur Cine* Leader, should be included, but this would prove too great a task for the first number. It may, however, be possible at some future date.

No efforts have been made regarding advertisements for inclusion in the Catalogue, but firms desiring to send matter are asked to note the above date.

KENNETH W. KENYON.
(Hon. Sec., Salford Cine Society).

FILM EXCHANGE SCHEME

Sir,—I was greatly interested in the letter from Mr. W. Fein in a recent issue of *Amateur Cine* re lone workers and I have been wondering if his excellent idea could not be extended to include the exchange of actual films between individuals or clubs something in the manner following:

A list to be published in *Amateur Cine* of all films which have gained a Leader and which their owners are prepared to loan, in exchange for a return film, to other owners. The list would have to be divided into the three classes, 16mm., 9.5mm. and 8mm. and would have to include the name of the film and the name and address of the owner. It could then be left to individuals to arrange the actual exchange amongst themselves.

The provision that all films available for exchange possessed an *Amateur Cine* Leader would automatically ensure that they were all of a reasonably high standard and would overcome the difficulty of good films being exchanged for poor ones.

It may, however, be thought by some that the risk of damage to films is too great to make the scheme a success but I think personally that the risk in this direction is reduced considerably, due to the fact that owners would be exchanging the same gauge of film and would therefore be thoroughly used to handling that particular size. In this connection I would mention that for the last two years I have been exchanging films with an amateur in Canada, during which period some three dozen reels of mine have been to Canada and back and none of them has received the slightest damage.

To my mind the chance of being able to

(Continued on next page)
255

WE WOULD LIKE TO MEET YOU!

If you are spending your holiday on the East Coast or Norfolk Broads this year, why not pay a visit to ROBINSONS CINE SERVICE at Lowestoft?

Our stock of Cameras, Projectors, Films and Accessories is the largest in the Eastern Counties.

We have everything for the beginner as well as the advanced cinematographer.

Our advice is free.

Customers in all parts of the world are satisfied with Robinsons Service; we will show you their letters when you call.

FILM LIBRARY SERVICES

OVER 2,000 REELS of 9.5 and 16mm. FILMS

Also our latest addition

16mm. Super Sound Films

ROBINSONS CINE SERVICE

MANCHESTER HOUSE,
LOWESTOFT (SOUTH)

Telephone & Telegrams - Lowestoft 500

Recommended

SOILED AND S.H. APPARATUS

Pathe B, as new	£5 0 0
Pathe B, excellent condition	£4 4 0
Pathe B, good, bushed for Tripod	£3 5 0
Pathe-de-Luxe, Special Meyer, f/2.8, new, List	£14 10 0
Pathe-de-Luxe, f/3.5, soiled only	£5 10 0
Cine-Nizo, f/2.8, Speeds, 9.5 mm.	£5 5 0
Dekko, f/3.5, as new	£5 10 0
Dekko, f/2.5, as new	£6 10 0
Dekko, f/2.9, as new	£8 10 0
Kodak, 16 mm., f/6.3, 50 & 100	£2 15 0
Kodak B, 2 Speeds, f/3.5, Case, Cost	£17 10 0
Ensign Kinecam, f/2.9, soiled only	£11 10 0
Ensign Kinecam, f/1.5, soiled only	£18 15 0
Pathe 200 B. Resistance, soiled	£13 10 0
Pathe Home Movie, S. Attach. C. Motor	£6 15 0
Pathe Home Movie, double claw	£3 10 0
Pathe Home Movie, S. Attach., resistance—	£4 17 6
Dekko Projector, Motor	£3 7 6
Kodak 16 mm., 50 watt, 2 of, each	£2 8 6
Pathe Talkie, as new, List	£60 0 0
Gebescop, all complete, List	£98 0 0
Paillard S.O.D. Outfit, less Projector, as new, cost	£78 0 0
Ensign Tripod and Pan Head, soiled	£6 10 0
Professional Cine Tripod and Pan Head, cost	£14 10 0
at	£4 10 0

Confidential Terms | Part Exchanges
Self-Financed | a Speciality

Molesey
1064

D. J. ALAND

Sundays
10—1

"CINEPHOTO HOUSE"

The Causeway, Teddington, Middlesex

CALL, WRITE OR 'PHONE

A New Tennis Book

LAWN TENNIS

How to Discover and Correct Faults

By MAJOR T. MOSS

With a Foreword by
SIR F. GORDON LOWE

Written primarily to assist instructors in teaching the game of Lawn Tennis, this handy volume will also prove of great value to every player who earnestly wishes to improve his style.

1/6 On Sale at all Booksellers and Bookstalls or by post 1/8 from A. C. BURT, 4-8, Greville Street, E.C.1.

When replying to advertisers
please mention "Amateur Cine
World"

CLASSIFIED ADVERTISEMENTS

Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For private advts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). All advertisements must be prepaid.

THREE-COLOUR Lighting Arrangement for proscenium, with dimmer, flex, etc. Details, stamp, Thompson, Royds Avenue, Accrington.

QUANTITY OF SUB-STANDARD CINE APPARATUS FOR SALE. Stamp for List. Murdock, 36, Bidwell Gardens, Bounds Green, N.11

CINE KODAK 'K.' f/1.9 lens, £29. New camera, only used once, cost £35. K. Allen, 244, Broadway, Birmingham 20.

9.5mm. TITLES 3d. List. "Effects." Discount. Evans' Great Title Services, Dereham, Norfolk.

WANTED FOR PROMPT CASH. 9½mm. and 16mm. Cameras, Projectors, Films, Accessories, Microscopes, telescopes, binoculars and high-class modern cameras. Frank, 67, Saltmarket, Glasgow.

PATHE 200B PROJECTOR, with transformer; perfect condition, £10. 22, New River Crescent, London, N.13.

PATHE 9.5mm. HOME MOVIES PROJECTOR, with extra resistance and ammeter and super attachment, cost £9 14 6, perfect condition, £5; also Pathe Motocamera B, new, never been used £5. Bingham, 143, Bury New Road, Whitefield.

"U.S.S.R." See favourable criticism June issue, complete prints on 2 x 400 ft. reels in cans. £8 15 0. Box No. 71, c/o Amateur Cine World, 4-8, Greville Street, E.C.1.

16mm. KODASCOPE MODEL B, nearly new, self-threading, complete, new, spare lamp, resistance, 2 cartoon films, Titling outfit or divide, £30, or near. Davies, Starmar, Guildford. Phone: 282.

WANTED. Pathe 9.5 Super Reels also 16mm. Films. 785, High Road, Leytonstone, E.11.

• The latest date for receiving small advertisements for insertion in the Sept. issue of "Amateur Cine World" is **THURSDAY, JULY 30**

LETTERS TO THE EDITOR

(Continued from previous page)

see only some of the films which have been reviewed in *Amateur Cine* would be of inestimable value in improving one's own ability to make films, quite apart from the pleasure to be derived from it.

Alverstoke,
Hants.

ROBT. W. S. PARRISS.

KEYSTONE 8mm. and 16mm. APPARATUS

Messrs. R. E. Schneider, sole agents for the Keystone 8mm. and 16mm. camera and projector, have opened new offices and show-rooms at 46, Farringdon Street, London, E.C.4. Chief features of the 16mm. super projector are: 500 watt lamp, forward and reverse movement, three-bladed shutter, still picture device, high light efficiency, accompanied by extremely efficient light trapping of the lamp house, practically no extraneous light being allowed to escape, arrangement of twin claws down one side of the gate which gives advantage of double pull and facilitates use of sound-film, if so desired, although, of course, it would be necessary to add the sound equipment to the existing apparatus. Price: £25. Resistance for voltages other than 110, £4; transformer £5. There is also a 'Standard' model at £12 12s.

8mm. super projector: 200 watt lamp, three bladed shutter, still picture device, motor rewind. A good projector, simple, but sturdy and of pleasing appearance. Price £12 12s. Resistance, 35/-; transformer, 45/-.

8mm. super camera: weight, 1½ lbs., excellent light trapping on camera door and body, using 'Double 8' 16mm. film, on usual spools, carrying 25 ft. of film, 12, 16 and 48 f.p.s., channelled film chute prevents scratching, massive gate, Dallmeyer f/1.9 lens, focussing down to 1 ft., £16 16s. f/3.5 model, £10 10s.

New Apparatus

(Continued from page 249)

subject, these sections being visible through the slots in the circular disc. The disc is divided into three sections: "Distant scenes," "mid-distant scenes" and "close-ups" and above each slot appears the type of lighting it may be desired to use: i.e., Front, side and back.

To use the calculator the sky condition (bright sunlight, cloudy, etc.) applicable is selected and the disc revolved until the appropriate sector (mid-distance scenes, close-ups, etc.) lies on the sky condition section. The disc is then revolved again so that the lighting is matched to the tone value of the subject. The aperture to use then appears in a small slot on the margin of the disc. The operation, a simple one, takes much longer to read about than to perform. The Colormeter is scaled to give a direct reading for 16mm. Kodachrome; for 8mm. Kodachrome one half stop smaller should be used.

Price. 8/6, with case.

256

MIMOSA

9.5 mm. ANTI-HALO FILM

Now obtainable in England through the

CHELSEA CINE CENTRE

III, WALTON STREET, S.W.3

Read what a user says—

"I have used the film for various test exposures, and am pleased to express my great satisfaction with the film. It is far superior to any 9.5 film I have used..." C.R.

30 ft. Ortho 2s. 7d.
" Pan 3s. 6d.
Also 50ft. on Daylight Loading Spools

Processing:

MIMOSA, Pan or Ortho 1s. 6d.
Any other make Pan 2s. 0d.
" " Ortho 1s. 6d.

WHOLESALE DISTRIBUTORS TO THE
PHOTOGRAPHIC TRADE

WE HAVE THE NEW

DITMAR 9.5mm.

CINE CAMERA, AND OFFER FULL
MARKET VALUE FOR YOUR PRE-
SENT INSTRUMENT IN EXCHANGE

SEE IT IN BATH

BUY IT IN BATH

9.5 mm.
Library

I.A.C.
Associate
Dealer

TELEPHONE
2017
CYRIL HOWE
CHEAP STREET
BATH
PHOTOGRAPHY

CAMERA BARGAINS

9.5 CORONETS, as new, 39/6
9.5 PATHE B, as new, 85/-
9.5 PATHE LUX, as new, 84/-
9.5 MILLER f/3.5, soiled, 95/-
9.5 MILLER f/1.5, soiled, £9
9.5 MIDAS, as new, 50/-
16mm. ENSIGN KINECAM 84/-

STACKS OF BARGAINS

PENROSE CINE, Ltd.

69 :: Streatham Hill :: London :: S.W.2.
Tulse Hill 6756. Open to 8 p.m.

DEALERS

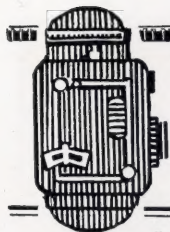
★ HERE'S A STAR LINE!
Write for particulars of 9.5 and 16mm.
English and Foreign

EXCLUSIVE CINE FILMS

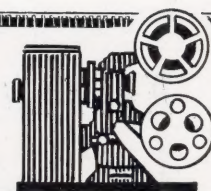
Including Sports, Topicals, etc.
State interests. Good Profits.

A. C. DANE Co., 64, Stanley Street, LIVERPOOL, 1

Published by Link House Publications, Ltd.,
4/8, Greville Street, London, E.C.1. Telephone:
Chancery 8601. Printed by Arthurs Press Ltd.,
Woodchester, Stroud, Glos. Agents for Australia
and New Zealand: Gordon and Gotch. Agents for
South Africa: Central News Agency Ltd. (London
Agents: Gordon and Gotch, Ltd.) Made in
England.



DEALERS' REGISTER



GO TO

GALLOWAYS FOR HOME MOVIE APPARATUS

We are the Birmingham Stockists of all the latest makes of Cameras and Projectors, including
BELL & HOWELL, SIEMENS, BOLEX, ZEISS MOVIKON, KODAK, ENSIGN, VICTOR, PATHE, DEKKO, ETC., ETC.

Let us take your old apparatus in part exchange for new

See our windows for bargains in used models at

VICTORIA SQUARE

Opposite G.P.O.

Phone: MID. 5670

BIRMINGHAM

When replying to Advertisers, please mention "Amateur Cine World."

H. H. SHARLAND For HIGH CLASS APPARATUS and ACCESSORIES

A FEW BARGAINS FOR THE REAL ENTHUSIAST

Movikon Complete with 3" Telephoto Lens and Case £92
Bolex H.16 Camera, indistinguishable from New £39
Siemens Model B f/2.8 Lens and Case £25

We also have extensive stocks of all the popular outfits, including Dekko, Pathe, Ditmar, Eumig, etc.

Call, write, or 'phone:

9/10, THAVIES INN, E.C. 1.
CENTRAL 6751/2

CINE-EQUIPMENTS LTD. CINE-PHOTOGRAPHY and APPARATUS SPECIALISTS

- Expert Advice and Service for Amateurs.
- Full stocks of all leading Equipment and Accessories.
- Specially Prompt Processing Service for 9.5 films.

35, Colmore ROW, Birmingham 3
TELEPHONE: CENTRAL 3319

HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your locality for buying cine apparatus. Most dealers stock all makes of cameras and projectors, and are only too willing to give you demonstrations for comparison purposes. What is more important, your local dealer is always ready to answer any future queries you may have about the use or handling of the cine apparatus you have bought.

SPECIAL SELECTION of Apparatus Secondhand in Name Only

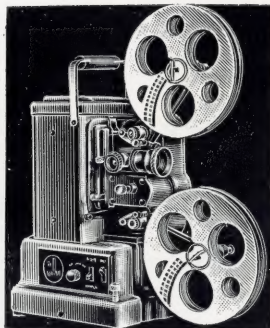
All guaranteed against
"Money Refunded" to
be Optically and
Mechanically perfect.

Pathe Model B, f/3.5 anastigmat . . £3 10 0
Pathe Model B, f/3.5, leather case, three close-up attachments, filter. List £8 . . . £4 15 0
Pathe de Lux, f/3.5 Krauss, set "close up" attachments and filter, new and unused. List 11 gns. £7 10 0
Campro combined camera and projector £2 2 0
Campro de Lux, f/2.5 anastigmat, combined camera and projector, leather case, transformer for 230v. Cost £7 5 0 . . . £5 0 0
Dekko 9.5mm., f/3.5 Dallmeyer anastigmat, all speeds £5 2 6
Cine Kodak 8mm., f/3.5 anastigmat . £7 5 0
Cine-Kodak Model BB, f/1.9 . . . £14 10 0
Siemens Model B, f/2.8, 3 speeds, close-up attach. and filter. List £32 . . . £25 0 0
Pathe Home Movie Projector, 9.5 super attachment, motor, resistance, . . . £7 10 0
Kodascope Model D, 300 watt, motor, rewind, stills, resistance for all voltages. List £25 £18 10 0
Pathe Talkie Outfit. List £60, as new. £35 0 0

Any article delivered into your hands within 24 hours. Send telegram ordering C.O.D.
CASH . . . TERMS . . . PART EXCHANGE
To all who would buy a machine

PLEASANT TO HANDLE PERFECT IN OPERATION and POWERFUL IN DISPLAY

May I suggest a 500 Watt BOLEX



G916 for
9.5 & 16 mm.
£47

G3 for 8,
9.5 & 16 mm.
£60

Write for Bolex Booklet.
Personal attention to all enquiries.

F. E. JONES, CINE SPECIALIST
3 BREEZE HILL, LIVERPOOL, 9.
Tel. : 7 Walton 1129

Hire your Super Films from the Finest and Cheapest 9.5 Library available.

HIRE RATES FOR 9.5 SUPER FILMS.
Cash with order, 1/- per reel for two nights' hire, 4 reels 3/6, 5 reels 4/6, 6 reels 5/6. Carriage paid one way on 4 or more reels. Films posted from us on a FRIDAY and received back first post TUESDAY morning are charged for two nights' hire, i.e. 1/- one reel and as above. All films purchased as released. As this is a new library all films are in first rate condition. Every film in Pathe's Catalogue available. Write for order forms:

GORDON LOCK, Chemist, Chantry Lane, Grimsby. The shop where you get the Service.

9.5 Film Hire & Exchange

Super Films exchanged 2/6 per reel. mm. Guaranteed Exchange from Pathescope Catalogue for 6/- per reel. Half list price allowed for your films in part exchange for new. **GAZETTES:** Last month's issue exchanged for current month's for 6/-. Back numbers exchanged for following issue for 2/6.

Further particulars and Hire Rates, post free. **J. G. KIRKHAM,** Sub-Standard Film Service, WINWICK ROAD, WARRINGTON.

BIRMINGHAM

ISTEAD

SPECIALIZING SOLELY IN SUB-STANDARD FILM AND EQUIPMENT SOUND ON FILM & SILENT EXPORT ADVICE & SERVICE 8 MM - 16 MM 9.5 MM PRIVATE & COMMERCIAL FILMING AT MODERATE COST



BIRMINGHAM

Midland 4200

EMERGENCY CALLS
SPRINGFIELD 1922

CINEMATOGRAPH SERVICE

4. COLONNADE PASSAGE
SPRINGFIELD 1922
NEW ST. BIRMINGHAM, 2

HARRY BAKER'S

All apparatus supplied on 12 equal monthly payments

The new Dekko f/3.5 model, yours for 12/1 and 11 similar monthly payments.

Write for details —
206, CHURCH ROAD, WILLESDEN,
'Phone : Willesden 2388. N.W.10.

The Cine Camera



The Miniature Camera

Marland Brothers Ltd. 'Phone South 2211
105 Alcester Road, Moseley Village Birmingham 14

AMATEUR CINE WORLD
COUPON

Available until August 15th
(No time limit for overseas readers)

Everest photographer's wire "Ciné-'Kodaks' working perfectly"

Mount Everest Expedition 1936
c/o The Postmaster,
Gangtok,
Sikkim

Khampa Dzong,
Tibet.
4th April, 1936.

Dear Sirs,

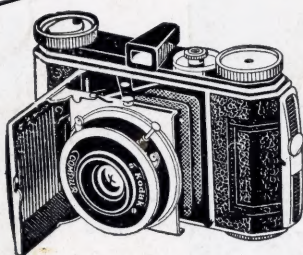
It is with the greatest satisfaction that I write to tell you that the Cine-Kodak Special and Cine-Kodak BB Junior supplied by you to this expedition are both working perfectly under exacting conditions and I hope that with their aid a complete record may be made of every phase of the expedition.

Yours faithfully,

Frank E. Smythe
F. E. Smythe.

Other cine equipment chosen by the Everest Expedition includes Ciné Kodak Film and "Kodachrome"—Kodak's new direct-colour movie film. They also selected **Kodak "Retina" Cameras** (miniature high-precision) and **Kodak Super Sensitive Panchromatic** and **"Panatomic" Films** for 'still' work.

Frank E. Smythe
with his Ciné-
"Kodak" Special



Kodak "RETINA"

—36-shot precision miniature for 'still' photography—
F3.5 lens—from £10.10.0.

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2



**Digitization and post-production completed in the
University of Wisconsin-Madison's Department of
Communication Arts, with funding from the
Columbia University Libraries.**

**Thank you to Dino Everett for his support in sharing
this magazine online.**

**MEDIA
HISTORY
DIGITAL LIBRARY**

